



BARRILLA

THE CENTRAL BANK MONEY MUSEUM QUARTERLY

VOL. II

JANUARY 1975

No. 1



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TABLE OF CONTENTS

EDITORIAL	2
PHILIPPINE NUMISMATICS	
Coins and Paper Money of the First Philippine Republic — Carlos Quirino .	3
Philippine Numismatists: Pablo I. de Jesus — Doris G. Nuyda	8
Do You Own a "National Cultural Property?" — Angelita G. Legarda ...	11
BEGINNER'S CORNER	
Gems in Philippine Numismatics — Antonio M. del Mundo	19
PAPER MONEY & BANKNOTE SECTION	
The New Servant — Julian Wethered	24
ANCIENT COIN SECTION	
"Barbaric Coinages" in the Late Roman Empire. — James A. Lock	27
WORLD COIN SECTION	
On Collecting Coins of India — Scott Semans	30
Spanish Colonial Coinage in Southeast Asia. — David A. Brameld	38
CORRESPONDENCE	48
MUSEUM NEWS & NOTES	
Donations & Acquisitions	50
Attendance	52
PNAS Convention	54
DIARY OF A NUMISMATIC VOYAGE — Angelita G. Legarda	55

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Cover features the two varieties of the 2-centavo coins issued by the First Philippine Republic in 1899 as discussed in the article of historian Carlos Quirino on p. 3-7.

EDITORIAL

WITH this issue, **Barrilla** celebrates the first anniversary of the opening of the Money Museum on January 3, 1974.

It has been an eventful year. As readers of **Barrilla** may recall, the opening was attended by dignitaries both from the national and international scenes. Two special exhibits have been held, namely, a special exhibit on gold and an exhibit showing the evolution of crowns "from Taler to Dollar". The Museum has become the focus for numismatic inquiries from both at home and abroad. Its display of Resistance Currency has started what is projected to be an oral history series of interviews with those who participated in the printing of such currency. The Museum has also received favorable and extensive mention in numerous publications abroad.

Above all, however, the Museum has attracted the viewing public, and especially the youth, and has thus performed an educational role. From its opening until the end of November, there were an estimated 44,000 visitors to the Museum and a large number of these consisted of student groups.

By the very nature of its functions, a central bank is a banker's bank and deals directly with banking and financial institutions and only indirectly with the public. The Money Museum has proved to be the area where the Central Bank of the Philippines can welcome individual members of the public without detracting from its proper functions, while at the same time contributing to public enlightenment. In this it has justified the vision of Governor Gregorio S. Licaros, who felt that the Central Bank should have some point of contact with the general public, and who therefore gave his unstinting support to the erection of the Museum.

Philippine Numismatics

Coins and Paper Money of the First Philippine Republic

by Carlos Quirino

Carlos Quirino, historian, former Director of the National Library, and leading Filipino biographer, is the author of numerous books and articles, and is an enthusiastic collector.

The Congress of Malolos had approved a law authorizing the floating of a ₱20,000,000 loan, and the President of the first Philippine Republic, General Emilio Aguinaldo, in a decree dated 20 November 1898, stated in Article 3 that "it is hereby equally authorized for the Government to carry out the general well-being of the nation and to issue paper money of obligatory value of three million pesos redeemable in three years maximum by semestral drawings"

The need for such money was obvious -- the salaries of soldiers and the increasing bureaucracy made it imperative. At the beginning, after Aguinaldo's return from Hongkong, the revolutionary army confiscated whatever cash and valuables the defeated Spanish army and government had in its possession; but with the surrender of Spain to the United States in August of that year, this source of revenue disappeared. The Aguinaldo government could not seize the customs revenues in Manila because the city was under the control of the Americans, while provincial collections from taxes were insufficient to maintain it.

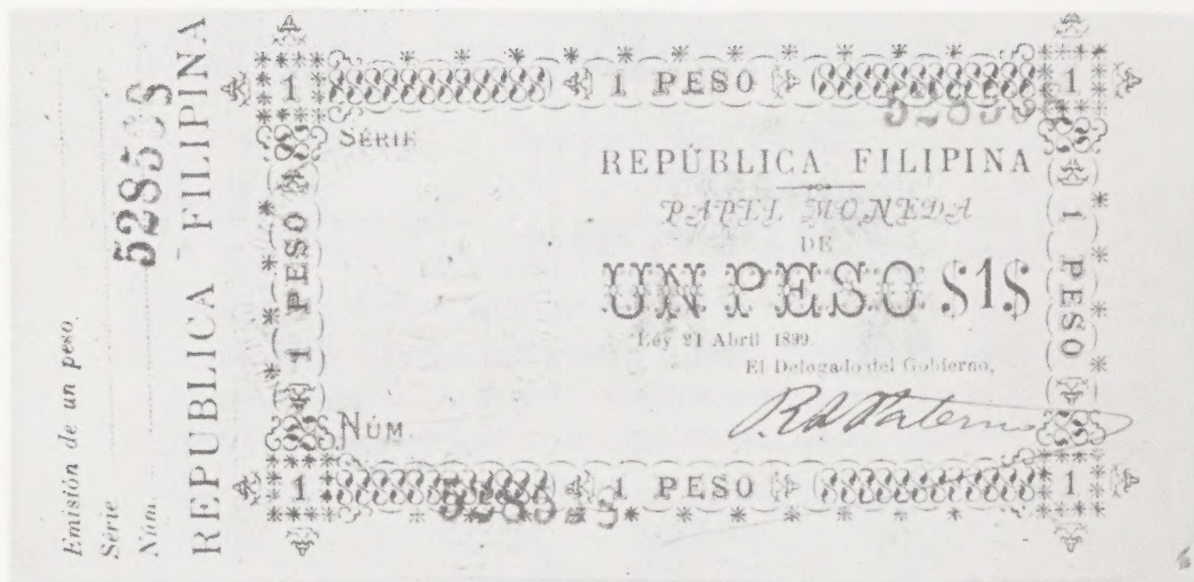
Not until six months later, or on 30 June 1899, were concrete steps taken by the cabinet to carry out this directive. Pedro Alejandro Paterno, who was then the Secretary of the Interior, published the presidential decree and printed it in the official organ "El Heraldo de la Revolucion" for December 1st, with the following provisions:

"Art. 1. The Secretary of Finance will issue immediately notes of one, two, five, fifty and one hundred pesos up to the amount of three million pesos.

"Art. 2. These notes will circulate in the form of paper money and will not earn any interest. The notes in circulation will be secured by all the property and rentals of the State.

"Art. 3. Said notes will be changed opportunely by the Philippine Republic if received as payment of contributions, customs duties, and all kinds of established obligations and those to be established.

"Art. 4. The government will publish another decree determining the form of redemption of these notes.



Obverse of P1 paper note issued by the First Philippine Republic

(Reduced)

"Art. 5. Expenses and incidentals caused by the issuance of these notes will be provisional in character and applied to the General Budget of the State, assigned to the additional chapters on 'Unforeseen Expenses' and 'Extraordinary Credits', the sole article in Sections 1 and 4, for the materials in its manufacture as well as for the personnel of the Office, which shall be established as soon as possible, and which will be in exclusive charge of all operations regarding it.

"Art. 6. For the formalization and legalization of these documents, and to avoid future falsifications, the Secretary of Finance is authorized to dictate whatever rules and steps are needed, as well as to appoint the necessary personnel above mentioned, and to make expenditures for materials needed thereby.

"Art. 7. All contrary acts are hereby repealed. Publish this in the **Gaceta de Filipinas.**"

The government was apparently in the belief that this paper money was an extension of the ₱20,000,000 bond issue authorized by Congress, because Art. 4, provided for their redemption. Half a century ago, United States paper money were redeemable in gold, while Philippine money were redeemable in silver; today both the United States and the present Republic of the Philippines merely state that they are legal tender, and no mention is made whatsoever of redemption. The issuance of paper money was probably hastened by the slow subscription to the bonds authorized by Congress, and the go-



Reverse of the same note.
(Reduced)

vernment needed funds badly to meet its obligations. The decree authorizing the floating of bonds was made in November of 1898; early in February of 1899 the war with the United States had begun, thus inhibiting the successful sale of such bonds.

Three days later, on 3 July 1899, Aguinaldo issued another decree countersigned by Hugo Ilagan as Secretary of Finance, providing for the following:

"Art. 1. To avoid the counterfeiting of the paper money of the one, two, five, twenty, fifty and one hundred pesos, Messrs. P. A. Paterno, Mariano Limjap and Telesforo Chuidian are hereby authorized to sign clearly* their names, using a dry seal as a countersign of the Department for the greater security of

the authenticity of those bills guaranteed by the State.

"Art. 2. The expenses arising from the issuance of these bills (paper money) will be charged to the additional and unforeseen expenditures and extraordinary credits under Sections 1 and 4 of the current Budget, not only for the materials used in fabrication, but also for the personnel of the Office that will be in charge of these operations. These expenditures will last only while the present work is being carried out.

"Art. 3. Said Office will be composed of the following: Chief of the Office,

*The document in the Insurgent Records uses the Spanish word "indistintamente" or "indistinctly", which I believe was a clerical error.

₱600 annually; 2 administrative chiefs, ₱1,080; chief clerk, ₱300; clerk, ₱180; and orderly, ₱96.

"Art. 4. For the costs of paper, models, drawings, stamps, stones and other materials needed for the production of paper money, the sum of ₱6,000 is hereby assigned."

On that same day, Secretary Ilagan of Finance appointed the following personnel for the Office:

Pedro A. Paterno, Chief of Office at ₱50 monthly or ₱600 annually.

Mariano Limjap and Telesforo Chuidian, administrative chiefs at ₱45 monthly or ₱1,080 annually.

Luis Laconico y Adorable, chief clerk at ₱25 monthly or ₱300 annually.

Tereso Zapata, clerk at ₱15 monthly or ₱180 yearly.

Isidro Domingo, orderly at ₱8 monthly or ₱96 annually.

The sum of ₱6,000 was appropriated for materials; the monthly payroll was thus ₱188 a month, and the annual expenditure including materials totaled ₱8,256. For an Office that was to issue ₱3,000,000 in paper money, the cost of production was insignificant.

The printer to do the work was Z. (for Zoilo?) Fajardo, whom the government had selected as its official printer since the time when the seat of authority was based in Kawit, Cavite. Fajardo apparently had a movable press that he brought to Malolos, then to Tarlac and other towns as the fleeing Aguinaldo government changed its capital because of the exigencies of war. That Fajardo's press was small is supported by the fact that the official organ of the Malolos Government, the large-sized "El Heraldo de la Revolucion", was printed in the house of one Gregorio

Ramos of Malolos rather than by the Fajardo press.

The last entry in government accounts for expenses of the Office was the second half of September, 1899. Presumably, the American advance in October and November to the north of Central Luzon forced the Aguinaldo government to flee, and the issuance of paper money to cease.

During the months of August and September, the Fajardo press printed an unspecified number of one-peso bills, although more than half a million of them might have been printed because an extant bill in the possession of a collector carries the number 528352 in brown ink. White paper was used, with black ink for the words and engraved borders. The size of the note was 5 and 3/8 by 2 and 7/8 of an inch. On both sides of the back of all the notes the warning was printed in small type: "Counterfeiters will be punished to the full extent of the law". No forged bills have ever been found, probably because there was not enough time to copy them.

When it came to the printing of the five-peso bills, the pressman made the mistake of using red ink. Secretary Ilagan immediately called the attention of Limjap to the change in the color of the ink. Several thousands of these bills had already been printed, and were slightly smaller than the one-peso bills. Paterno and Chuidian concurred in making the paper money uniform. The entire issue was therefore destroyed, except for one that Limjap kept as a memento and which finally ended in a numismatic collection.* The five-

*Recently a few specimens of these red-ink five-peso bills have turned up and been offered to collectors. Apparently more than one specimen was saved from destruction.



Obv.



Rev.

2¢ Revolutionary coins



Obv.



Rev.

Another variety of the 2¢ coins

peso bills were then printed in black and were of the standard size.

For some reason, the two-peso notes were not printed ahead of the five-peso denomination. The one and five-peso notes circulated freely in the provinces under the control of the Republic -- although in very limited amounts -- and after Aguinaldo's surrender in 1901, the American administration declared them illegal. Except for a handful in the possession of collectors and historians, these paper bills whenever found were confiscated and destroyed.

The first Philippine Republic also issued copper coins ahead of the paper money. Article 68, Section 6 of the Malolos Constitution, approved in Barasoain on January 20, 1899, authorized the passage of a special law that would allow the President to coin money. Shortly afterwards the army arsenal in Malolos struck them in two-centavo denominations. There were two varieties minted: The first had an obverse side with the words "Republica Filipina" on it, the sun and three stars in the middle, and an island underneath. Below, the date 1899 appeared. On the reverse side the words "libertad" and "Centimos de Peso" appear around the periphery,

with the figure "2" at the middle enclosed by interlacing olive and laurel branches.

The second variety had an obverse side showing the sun and stars enclosed by a (Katipunan) triangle, while the reverse had the figure "2" in the center enclosed by olive branches on both sides, followed by a small letter "c" for centimos. The first coin measures 22 millimeters in diameter, while the second is slightly larger, measuring 30 mm.

A third coin, unknown until 1966 when a Pittsburgh (Pennsylvania) collector acquired it, is a one-centavo coin supposedly minted in Panay. The coin is slightly smaller than the other two, being 21.5 mm. in size, and carries on the obverse side the words "Republica Filipina" and the portrait of a helmeted soldier. On the reverse side appears a triangle in the center containing a sun with rays, and the words "Un Centavo Panay". This unique piece could have been struck sometime in 1899, when word was received from Malolos that the government had been minting them at the army arsenal. However, some numismatists doubt the authenticity of this piece, and since available documentation is scarce, judgment must be withheld until further evidence is uncovered.

END

Philippine Numismatists

DR. PABLO I. DE JESUS

A Numismatist Above Everything Else

by

Doris G. Nuyda

A doctor of medicine and public health, an insurance executive and banker, Dr. Pablo I. de Jesus is obviously a man with multi-faceted careers.

Medical colleagues remember him as a physician-bacteriologist at the Philippine Health Service (1927); as head of the Sanitary Engineering Department, U.P. (1931-1948); as Food and Drug Administrator (1949-1950); and as director of the National Waterworks and Sewerage Authority (1959-1962).

Now retired from medical practice and the positions associated with it, he takes his place in the business world as senior vice-president of Prudential Bank, as vice-president and treasurer of Rizal Surety and Insurance Co., as well as director of Superior Feed Mills.

Through all this diversity, one interest remains constant, like a thread running through his life: But it is an interest completely apart from his profession, one he never trained for. And this is his love for old coins, a hobby he took up 20 years ago



DR. PABLO I. DE JESUS

and which has since absorbed him like a fever in the blood.

One of the torch bearers of the 45-year-old Philippine Numismatic and Antiquarian Society, Dr. de Jesus ranks among the members as a collector-scholar, one of the rare few who keep the spirit of scholarship alive in the Society. This is

worth noting as the PNAS membership has doubled in recent years. (He was elected its president in 1966).

He has written more than a dozen articles for local and foreign numismatic journals. One article in particular, entitled "Early Coins in the Philippines" won an award from the American Numismatic Association and is now considered a classic. It has been reprinted and sold in the United States (but, he adds, without any royalty for him).

His fascination for old coins began the day his father presented him with his own small collection as a gift. He was then already a doctor and married to the former Lourdes Santos.

That first acquisition was made up of old Spanish coins and they formed the nucleus of his collection today. He now specializes in Spanish colonial coins which include not only coins from the Philippines but also those from Mexico and South American countries that once came under Spanish rule.

His interest in old Philippine coins is not merely historical. New happenings involving the coins are no less important to him, at which times he may even express his views, providing insight into the situation. Such a time occurred in 1963 when an international smuggling ring was discovered to be taking Philippine silver coins out of the country for melting pots abroad. It was a time, according to Dr. de Jesus, when silver bullion was climbing steadily in value. The Philippine government's concern, in that silver traffic was the "illicit manipulation of the nation's currency", the extent of which was described as nothing less than international crime.

Dr. de Jesus' personal concern was that this exodus would mean the total disappearance of the silver coins of the 1903-1945 period, known numismatically as the U.S. Territorial Coins. Just as he had feared, those coins have become difficult to acquire today. Already going up in price, he expects them to go even higher in the next few years.

Such incidents help to dispel any idea of collectors as being quiet people, indulging only in a humdrum pursuit. Actually, exciting things **do** happen to collectors, says the doctor, the kind of excitement you get were you suddenly to discover a treasure trove.

It was almost that sort of discovery the day he received, to his extreme pleasure, a Pillar Dollar -- a Dos Mundos 1932 -- from his dealer in England. Some years before, he had furnished that dealer with a list of coins which he wished to buy. The last thing he had expected to receive was the rare 1732 Dos Mundos, only two of which, according to the doctor, are still extant in the Philippines. But there the coin was, the doctor continues, right before him, priced at a mere two English pounds, then equivalent to only ₱20. "Do you know what the 1732 coin is worth today?" he asks, his eyes lighting up at the beautiful thought. He answers himself, "\$5,000". One guesses, and not wildly, that the English dealer must be knocking his head on some hard wall today.

That was 20 years ago, however, and dealers have grown more expert as collectors have grown in number. He does not foresee that event recurring in a long, long time.

Things were really different then, muses the doctor who has seen quite a bit of the world in his 73 years. Then, the demand was so small that the only way a coin could be disposed of was to undersell it. The doctor recalls that dealers would warn collectors to be prepared to lose at least 10 per cent if they intended to resell.

The admonition no longer holds true today when collectors' investments have been known to grow more than double their original price.

That is why today people take up coin collecting as a truly profitable hobby, says Dr. de Jesus, and are often tempted to turn their acquisitions into investments rather than a collection.

Fortunately for the cause of numismatics in the Philippines, Dr. de Jesus

chooses to keep his collection a scientific one. But ask him how many coins compose his collection and he tells you he is not sure, perhaps a few thousand, mostly copper and silver as gold is too expensive. One wall in his Prudential Bank office shows a small slice of that collection. It is a capsule story of money – from Chinese 'knife' coins to contemporary mintages.

Whatever the true value of his collection, his personal estimate of it is another matter. And it is an estimate very, very high indeed, considering that he has already divided his collection among his seven children (who are all married except the youngest) as part of their legacy.

To beginner collectors, he gives this advice: choose coins as close to uncirculated condition as possible. Coins are more valuable when they are beautiful, untarnished and uncirculated. **END**

Coins are at once many things, but most certainly they were NOT the simple pieces of exchange they started out to be so long ago. They have made man and all that he ever has been come alive in glowing splendor. Through these circular pieces have come to each succeeding generation of the world all the hopes and despairs of man himself. In a hundred tongues and dozens of large and small civilizations are to be found the coins that, inconspicuous at that time, have eventually reconstructed the whole account of man's labors since the beginning of monetary times.

... Coins have been compared to metallic books that only need intelligent reading to disclose their messages. They have also been compared to a ring of keys that one by one unlock the secret doorways that shut man out from the world around him. In the truest sense, however, they are foot-steps on a never-ending road and if we can follow their path, we also can view the panorama of man's epic tale as it slowly unfolds before our eyes. Such a rich heritage from so small an object, and how lightly we treat that heritage from man's own hands.

-- from "A Gatherer of Wisdoms" by Thomas Wm. Becker,
in **Numismatic Scrapbook** magazine,
September, 1963.

Do you own a "NATIONAL CULTURAL PROPERTY?"

by

Angelita G. Legarda

Early last year collectors of Philippine antiquities were made aware of a Presidential Decree requiring all collections to be registered with the National Museum. The decree authorizes the National Museum to implement an existing law for the preservation of cultural properties. (See pp. 12)

The decree was meant to preserve our cultural heritage and prevent illegal export of antiquities. The avid interest of collectors in the past years has given rise to destruction of archaeological sites by illegal excavations for buried treasure. This poaching on archaeological sites has been done to such a degree that it is estimated that only about 30% of the nation's archaeological heritage remains beneath the ground. Since most of the illegal excavations are done by non-professionals bent only on making a quick profit, whatever knowledge might have been gained from those sites is gone forever. Furthermore, most of the antiquities obtained thus are sold clandestinely and exported illegally, becoming lost to the nation forever.

In order to preserve what remains of the nation's cultural treasures, and to

identify, catalog, and record the existence and whereabouts of such treasures, the National Museum has undertaken a registration program and census under Presidential Decree No. 374.

What, exactly, does this mean to the coin collector? Since coins are a part of the nation's historical and cultural heritage, coins in your collection must be registered with the National Museum. If you own a coin which is extremely rare, i.e. no more than five samples known to exist, your coin may be declared "National Cultural Property."

It is clear that even if your coin is declared to be "National Cultural Property", ownership remains with you. You are free to sell, trade, or give away your rarity **locally**. However, change of ownership must also be registered with the National Museum. If you decide to sell or trade your rare coin abroad, then you would need permission from the National Museum. This is to insure that the five best specimens of a particular type or series remain within the country. If the

coins in your collection are not rare or important enough to be declared "National Cultural Property", you may dispose of them abroad without restrictions, subject only to Customs regulations and Central Bank regulations governing such transactions.

The coins included in the category for registration are all those considered to be part of Philippine cultural and economic history. This would therefore include coins circulating in the Philippines during Spanish times, although not actually minted in the country; and coins of the American regime in the Philippines. Foreign coins in your collection are excluded

from the decree and need not be registered.

Director Godofredo Alcasid of the National Museum has stressed the reason behind this decree: preservation of cultural antiquities in the country. Collectors should not feel that this registration might be a prelude to confiscation. On the contrary, it is felt that collectors play an important role in keeping such antiquities within the country, and should therefore be encouraged. Towards this end, tax incentives are being offered to collectors whose acquisitions are duly registered.

Further information or clarification of this decree can be obtained from the Office of the Director, National Museum.

MALACANANG
MANILA

PRESIDENTIAL DECREE NO. 374

AMENDING CERTAIN SECTIONS OF REPUBLIC ACT NO. 4846, OTHERWISE KNOWN AS THE "CULTURAL PROPERTIES PRESERVATION AND PROTECTION ACT."

WHEREAS, the National Museum has the difficult task, under existing laws and regulations, of preserving and protecting the cultural properties of the nation;

WHEREAS, innumerable sites all over the country have since been excavated for cultural relics, which have passed on to private hands, representing priceless cultural treasure that properly belongs to the Filipino people as their heritage;

WHEREAS, it is perhaps impossible now to find an area in the Philippines, whether government or private property, which has not been disturbed by commercially-minded diggers and collectors, literally destroying part of our historic past;

WHEREAS, because of this the Philippines has been charged as incapable of preserving and protecting her cultural legacies;

WHEREAS, the commercialization of Philippine relics from the contact period, the Neolithic Age, and the Paleolithic Age, has reached a point perilously placing beyond reach of savants the study and reconstruction of Philippine prehistory; and

WHEREAS, it is believed that more stringent regulation on movement and a limited form of registration of important cultural properties and of designated national cultural treasures is necessary, and that regardless of the item, any cultural property exported or sold locally must be registered with the National Museum to control the deplorable situation regarding our national cultural properties and to implement the Cultural Properties Law;

NOW, THEREFORE, I FERDINAND E. MARCOS, President of the Philippines, by virtue of the powers vested in me by the Constitution as Commander-in-Chief of the Armed Forces of the Philippines and pursuant to Proclamation No. 1081 dated September 21, 1972, and General Order No. 1 dated September 22, 1972, do hereby decree, order and make as part of the law of the land the following:

SECTION 1. Sections 2 to 22 of Republic Act No. 4846 are hereby amended to read as follows:

"Sec. 2. It is hereby declared to be the policy of the state to preserve and protect the important cultural properties and National Cultural Treasures of the nation and to safeguard their intrinsic value."

"Sec. 3.

a. **Cultural properties** are old buildings, monuments, shrines, documents, and objects which may be classified as antiques, relics, or artifacts, landmarks, anthropological and historical sites, and specimens of natural history which are of cultural, historical, anthropological or scientific value and significance to the nation; such as physical, anthropological, archaeological and ethnographical materials, meteorites and tektites; **historical objects and manuscripts**; household and agricultural implements; decorative articles or personal adornment; **works of art such as paintings, sculptures**, carvings, jewelry, music, architecture, sketches, drawings, or illustrations in part or in whole; works of industrial and commercial art such as furniture, pottery, ceramics, wrought iron, gold, bronze, silver, wood or other heraldic items, metals, **coins**, medals, badges, insignias, coat of arms, crests, flags, arms, and armor; vehicles or ships or boats in part or in whole.

"b. Cultural properties which have been singled out from among the innumerable cultural properties as having exceptional historical and cultural significance to the Philippines, but are not sufficiently outstanding to merit the classification of "National Cultural Treasures" are **important cultural properties**.

"c. A **National Cultural Treasure** is a unique object found locally possessing outstanding historical, cultural, artistic and/or scientific value which is highly significant and important to this country and nation.

"d. **Antiques** - are cultural properties found locally which are one hundred years or more in age or even less, but their production having ceased, they have, therefore, become or are becoming rare.

"e. **Relics** - are cultural properties which, either as a whole or in fragments, are left behind after the destruction or decay of the rest of its parts and which are intimately associated with important beliefs, practices, customs and traditions, periods and personages.

"f. **Artifacts** - are articles which are products of human skills or workmanship, especially in the simple product of primitive arts or industry representing past eras or periods.

"g. **Natural History Specimens** - are live or preserved specimens of plants and animals, fossils, rocks and minerals. Only types, presently irreplaceable specimens, and those in danger of extinction shall be embraced in this Act.

"h. **Type** as mentioned in Section seven-b in the context of this Act is a specimen selected as the best to represent a kind or class of objects consisting of any but almost identical individuals or pieces. In the case of specimens of natural history, the type is the individual specimen which was used as the basis of description establishing the species, in accordance with the rules of nomenclature.

"i. A **historical site** is any place which may be underground or on the surface, underwater or at sea level which contains fossils, artifacts and other cultural, geological, botanical, zoological materials which depict and document evidences of palaeontological and pre-historic events.

"k. An **anthropological area** is any place where studies of specific cultural groups are being/or should be undertaken in the field of anthropology. Anthropology in this case is descriptive, interpretative and comparative study of all aspects of various cultural linguistic groups including the collection and analysis of their particular material culture.

"l. **Collector** is any person or institution who acquires cultural properties and National Cultural Treasures for purposes other than sale.

"m. **Dealers** are persons or enterprises who acquire cultural properties for the purpose of engaging in the acquisition and resale of the same.

"n. **Exporters** are dealers who engage in the business of exporting cultural properties.

"o. For purposes of Republic Act No. 4846 **government property** covers all lands and marine areas including those covered by licenses or special permits and those owned or administered by government-owned or controlled corporations, institutions or agencies."

"Sec. 4. The National Museum, hereinafter referred to as the Museum, shall be the agency of the government which shall implement the provisions of this Act."

"Sec. 5. The Director of the Museum, hereinafter referred to as the Director, shall undertake a census of the important cultural proper-

ties of the Philippines, keep a record of their ownership, location, and condition, and maintain an up-to-date register of the same. Private collectors and owners of important cultural properties and public and private schools in possession of these items, shall be required to register their collections with the Museum when required by the Director and to report to the same office when required by the Director any new acquisitions, sales, or transfers thereof."

"Sec. 6. The Director is authorized to convene panels of experts, as often as the need for their services may arise, each to be composed of three competent men in the specialized fields of anthropology, natural sciences, history and archives, fine arts, philately and numismatics, and shrines and monuments, etc. Each panel shall, after careful study and deliberation, decide which among the cultural properties in their field of specialization shall be designated as 'National Cultural Treasures' or 'Important Cultural Properties'. The Director is further authorized to convene panels of experts to declassify designated 'National Cultural Treasures'.

"The Director shall within ten days of such action by the panel transmit their decision and cause the designation-list to be published in at least two newspapers of general circulation. The same procedure shall be followed in the declassification of important cultural properties and national cultural treasures."

"Sec. 7. In the designation of a particular cultural property as a 'national cultural treasure', the following procedure shall be observed:

"a. Before the actual designation, the owner, if the property is privately owned, shall be notified at least fifteen days prior to the intended designation, and he shall be invited to attend the deliberation, and given a chance to be heard. Failure on the part of the owner to attend the deliberation shall not bar the panel to render its decision. Decision shall be given by the panel within a week after its deliberation. In the event that the owner desires to seek reconsideration of the designation made by the panel, he may do so within thirty days from the date that the decision has been rendered. If no request for reconsideration is filed after this period, the designation is then considered final and executory. Any request for reconsideration filed within thirty days and subsequently again denied by the panel, may be further appealed to another panel chairmanned by the Secretary of Education with two experts as members appointed by the Secretary of Education. Their decision shall be final and binding.

"b. Within each kind or class of objects, only the rare and unique objects may be designated as 'National Cultural Treasures'. The remainder, if any, shall be treated as cultural property.

"c. Designated 'National Cultural Treasures' shall be marked, described, and photographed by the National Museum. The owner retains possession of the same but the Museum shall keep a record containing

such information as: name of article, owner, period, source, location, condition, description, photograph, identifying marks, approximate value, and other pertinent data."

"Sec. 8 National Cultural Treasures shall not change ownership, except by inheritance or sale approved by the Director of the National Museum, without the prior notification to and notations made by the Museum in the records. They may not be taken out of the country for reasons of inheritance. Where there is no heir, National Cultural Treasures shall revert to the National Museum or to any other state museum."

"Sec. 9. National Cultural Treasures may be taken out of the country only with written permit from the Director of the National Museum, and only for the purpose of exchange programs or for scientific scrutiny, but shall be returned immediately after such exhibition or study: **Provided**, that the Director of the National Museum shall require that the cultural treasures be adequately insured against loss or damage by the owners thereof, and shall be properly accompanied by a duly authorized representative of the National Museum and/or protected."

"Sec. 10. It shall be unlawful to export or to cause to be taken out of the Philippines any of the cultural properties defined in Section three of this Act, without previous registration of the objects with the National Museum and a written permit from the Director of the National Museum: **Provided, however**, that in the granting of the withholding of the permit, the provisions of Section seven of this Act shall have been satisfied."

"Sec. 11. No cultural property may be imported without an official certification of exportation from the country of origin."

"Sec. 12. It shall be unlawful to explore, excavate, or make diggings on archaeological or historical sites for the purpose of obtaining materials of cultural historical value without the prior written authority from the Director of the National Museum. No excavation or diggings shall be permitted without the supervision of an archaeologist certified as such by the Director of the National Museum, or of such other person who, in the opinion of the Director, is competent to supervise the work, and who shall, upon completion of the project, deposit with the Museum a catalogue of all the materials found thereon, and a description of the archaeological context in accordance with accepted archaeological practices. When excavators shall strike upon any buried cultural property, the excavation shall be suspended and the matter reported immediately to the Director of the National Museum who shall take the appropriate steps to have the discovery investigated and to insure the proper and safe removal thereof, with the knowledge and consent of the owner. The suspension shall not be lifted until the Director of the National Museum shall so allow it.

All exploration, excavation, or diggings on government and private property for archaeological or historical purposes shall be undertaken only by the National Museum, or any institution duly authorized by the Director of the National Museum."

"Sec. 13. All restorations, reconstructions, and preservations of government historical buildings, shrines, landmarks, monuments, and sites, which have been designated as 'National Cultural Treasures' and 'Important cultural properties' shall only be undertaken with the written permission of the Director of the National Museum who shall designate the supervision of the same."

"Sec. 14. Any donation or support by private individuals or institutions to the National Museum, and any investment for the purchase of cultural properties registered with the National Museum or for the support of scientific and cultural expeditions, explorations, or excavations when so certified by the Director of the National Museum, shall be tax exempt and deductible from the income tax returns of the individual or institution.

"Donations of National Cultural Treasures and important cultural properties to the National Museum or any accredited institution for preservation for posterity, or of any monetary contribution to the National Museum or any accredited institution for the purchase of National Cultural Treasures and important cultural properties shall also be deductible from the income tax returns: **Provided**, that such donations are duly acknowledged and receipted by the recipient and certified by the recipient and certified by the Director of the National Museum."

"Sec. 15. Any cultural property for sale as allowed under this Act, should be registered with the National Museum and the proceeds thereof shall be considered as income and therefore subject to taxation: **Provided**, however, that the Government shall be given the first option for three months to buy these cultural properties when placed on sale."

"Sec. 16. All dealers of cultural properties shall secure a license as a dealer in cultural properties from the Director of the National Museum."

"Sec. 17. All dealers engaged in the business of exporting cultural properties shall secure a license as exporter of cultural properties from the Director of the National Museum."

"Sec. 18. The Director of the National Museum is hereby empowered to promulgate rules and regulations for the implementation of the provisions of this Act, which rules and regulations shall be given widest publicity and also shall be given directly to known collectors, excavators, archaeologists, dealers exporters and others affected by this Act. Such rules and regulations shall be approved by the Secretary of Education."

"Sec. 19. The Museum may collect fees for registrations, licenses, inspections, certifications, authorizations, and permits in compliance with the provisions of this Act: **Provided**, that the objects or materials attempted to be concealed from registration or those intended to be exported in violation of this Act shall be confiscated and forfeited to the Government: **Provided further**, that if the violation is committed by a juridical person, the manager, representative, director, agent, or employee of said juridical person responsible for the Act shall be liable to the penalties provided herein."

"Sec. 20. **Penal Provisions.** Any violation of the provision of this Act shall, upon conviction, subject the offender to a fine of not more than ten thousand pesos or imprisonment for a term of not more than two years or both upon the discretion of the court: **Provided**, that objects or materials attempted to be concealed from registration or those intended to be exported or excavated in violation of this Act shall be summarily confiscated and forfeited to the National Museum: **Provided, further**, that if the violation is committed by a juridical person, the manager, representative, director, agent or employee of said juridical person responsible for the act shall also be liable to the penalties provided therein."

"Sec. 21. There shall be created a division of cultural properties in the National Museum clothed with adequate police power to prosecute violators of this Act."

"Sec. 22. The sum of one hundred thousand pesos (**P100,000**) is hereby appropriated annually out of any funds in the National Treasury, not otherwise appropriated, to carry out the provisions of this Act."

SECTION 2. Any provisions of existing laws, rules and regulations inconsistent with the provisions of this Decree are hereby repealed and modified accordingly.

SECTION 3. This Decree shall take effect fifteen (15) days after publication in the Office Gazette.

Done in the City of Manila, this 10th day of January, in the year of Our Lord, nineteen hundred and seventy-four.

(SGD.) FERDINAND E. MARCOS
President
Republic of the Philippines

By the President:

(SGD.) ROBERTO V. REYES
Assistant Executive Secretary

Gems of Philippine Numismatics

by

Antonio M. del Mundo

Philippine numismatic history is replete with coins which have captured the fancy and imagination of scholars and collectors alike. From the pre-Spanish period of the gold "piloncitos" to this decade of cupro-nickels, there have been minted coins which can rival the cream of the world's coinage with respect to historical significance, uniqueness and value. A complete list of valuable Philippine coins should include those of the Spanish-Americas, but due to their numerosity, this article will delve only on those which were intended for exclusive use in the Philippines.

Counterstamped coins offer the researcher-collector the greatest challenge in Philippine numismatics. These are coins usually of rebellious Latin-American countries, counterstamped with "Manila" or a crowned "Y.II." or "F70" to legalize their circulation in the Philippines. The romance of collecting these coins lies in the fact that no official records on the quantity of countermarked coins are available and it is presumed that none were ever kept because countermarking was then done sporadically

as the coins were presented to the authorities. The commonly encountered ones are the crowns of Peru, Mexico and Bolivia. On the other hand, counterstamped minor silver coins are elusive and the Mexico 1-Real with a crowned "Y.II." countermark has become exceedingly rare as evidenced by the existence of only one coin each of three different dates in the collections of Filipino numismatists.

A Colombia 1-Escudo gold coin dated 1827 minted in Popayan and counterstamped with a crowned "Y.II." for the Philippines is now considered the country's most valuable coin, and one of the world's rarest. To date, only the specimen in the collection of the CB Money Museum is known to be extant.

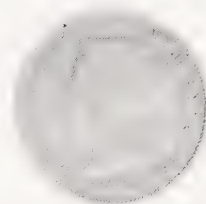
The unfaced copper barrilla of 1728 is reputedly the first coin minted in the Philippines. At the time of its finding among the ruins of the old Sto. Tomas in 1946, it was, like the gold escudo mentioned in the preceding paragraph, the only extant coin of its type. However, after almost two decades, seven were reported to be in private collections, one of which was recently acquired by the CB Money Museum.



1827 Colombia
1-Escudo
"y.II."



1728 Barrilla



1867 Isabela
4-pesos

Not to be outdone valuewise are the Isabela gold series from 1861 to 1868 which were among the first coins struck in the Philippine mint. Foremost among them is the 4-Peso coin of 1867 which, with a mintage of 1,530 compared to an average of 400,000 for the other dates, has become exceedingly rare and has consistently maintained its prime position in the hall of rare Philippine coins. With the phenomenal increase in the price of gold and the indiscriminate melting of coins for bullion, it has been forecast that even the common-dated Isabelinas will become scarce in a few more years.

The first Philippine Republic in its revenue-raising effort to maintain the revolutionary army issued its own coins and currency. Two varieties of copper coins in denominations of 2-centavos were struck in the army arsenal at Malolos, Bulacan in the early part of 1899. Mintage figures for these coins are not

known and it would seem that coinage was stopped in favor of the more convenient paper notes which were issued in denominations of 1, 2 and 5-pesos. The two coins are now bracketed in the extremely rare category and have eluded collectors that even the CB Money Museum does not have them despite a year of operation.

The series of US-Philippine territorial coinage produced coins which in themselves can be considered among the elite in Philippine numismatics. Unlike their Spanish counterparts, their minting is well documented and their rarities officially established. On the forefront of this series are the 1904-(P) coins, the 1906-S Peso, the proof sets from 1903 to 1908, the 1918-S 5-centavo mule, and the 1910-S 10-centavo coin.

Proof sets were made from 1903 to 1908 except in 1907 in varying quantities, of which the 1905 series has the



1899 2-centavo Revolutionary coins

lowest mintage and the 1903, the highest. These sets have become difficult to find, and if available, they may be offered at stratospheric prices.

In addition to the proof issues of 1904, 10,000 sets of the same date were struck at the Philadelphia mint for sale as uncirculated coins at the St. Louis Exposition in 1904. Less than one-half was sold and the balance was sent to the Philippines where they were circulated as ordinary coins after being offered to collectors for a time. They have likewise become scarce, and the collector should be discreet in purchasing the more common 1904-S coins which were made to appear as a 1904-(P) by expertly removing the S mintmark.

In 1906, only the 1-Peso denomination was minted in San Francisco although proof sets of the same year were struck in Philadelphia. With a mintage of only 201,000, they were nevertheless withheld from circulation for the increasing price of silver then had rendered their intrinsic value higher than their face.

They were shipped back to the United States together with the 1903-1905 coins for recoinage to smaller-sized coins of subsequent years. Due to its scarcity, genuine coins with tampered dates and counterfeit 1906-S coins have appeared in the market, and amateur collectors should not buy them unless with a guarantee of genuineness.

A mule is defined as a cross between a horse and an ass. Hybridization in numismatics is also possible and a "mule" coin is one having an obverse and a reverse that do not normally correspond to each other. Philippine coinage is not devoid of this numismatic freak, for in 1918 the reverse of the 20-centavo coin which has a broader shield and a smaller date appeared on the 5-centavo issues. The number of mule coins is not determined since it was a consequence of an error by the U.S. Mint which was detected at an early stage so that barely four years after its minting, it was already acknowledged as a rarity.



1904 – (P) Uncirculated Set

KEYDATES FOR US-PHILIPPINE COINS



1906–S
1 peso

Denomina- tion	Year	Mintage
5¢	1916–S	300,000
5¢	1918–S (Mule)	Undetermined
10¢	1904–(P)	10,000
10¢	1909–S	312,199
10¢	1910–S	5 to 10*
10¢	1915–S	450,000
10¢	1920–M	529,000
20¢	1903–S	150,080
20¢	1904–(P)	10,000
20¢	1905–S	420,000
20¢	1928–M (Mule)	100,000
50¢	1904–(P)	10,000
50¢	1905–S	852,000
50¢	1920–M	420,000
1P	1904–(P)	10,000
1P	1906–S	201,000
1P	1911–S	463,000
1P	1912–S	680,000

* Unofficial.



Collectors agree that the 10-centavo coins of 1910 are patterns since approximately 5 to 10 pieces were reported to have been minted. According to old collectors, a lone specimen was on exhibit at the Philippine mint before World War II, and it was surmised that it was lost forever to the numismatic world during the bombing of Manila by the Japanese since it has not surfaced even after three decades from that event. No reports on the other specimens which were believed to have remained in the United States have ever trickled or been mentioned in any coin journal or magazine, and it is the opinion of numismatists including the author, that the 10-centavo coin of 1910 has classically become the brightest gem of Philippine numismatics though tragically in *absentia*. It may be lying beneath the grounds of fabled Intramuros or on the sands of the once romantic and now a dying Pasig River, or who knows, inside a piggy bank of an aging grandmother.

It is not the intention of this article to start a rush of diggings, river dredgings, and breaking of "alcancias" but it should

be remembered that hitherto unknown coins or those of the highest rarity were discovered through these methods. Like a pearl diver who has to explore the deepest ocean floor to extract the prettiest pearls, and the hunter who has to brave the perils of the darkest jungle to snare his prized animals, the coin collector has to dig deep into the archives and maybe literally, the ground, to discover the gems of coins. This, then, is the romance of numismatics, which before has been considered as a hobby not for the brave and the daring.

END

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THE NEW SERVANT

by

Julian Wethered

Everywhere today the banknote is the accepted medium of exchange. Money economies grow and note circulations increase to keep pace. The world needs its little pieces of paper, servants of our economic life. Servants with impeccable credentials to match a tough job specification which demands beauty, durability, security, prestige and utility.

In the October issue we looked at the artist and engraver creating their portrait masterpieces. Now to these highly individualistic skills must be added the contributions of two mechanical heavyweights--the geometric lathe and the transfer press.

Over the past hundred years, a breed of little known mechanical marvels has developed into a family of geometric lathes. These highly complex and very costly machines command a **diamond** point to move on a programmed course across the surface of a banknote die or plate of photographic glass. Alternatively a high-speed cutter will fashion diamond patterns on a steel shell.



Fantasy Lathe machine for engraving geometric lathe patterns.

Rosette tracery patterns and free style flowing shapes with fine crossover lines and gatherings provide visual pleasure and high security, modern control formulas

The transfer press, used for transposing an exact reproduction of an engraving from one steel surface to another.



enable designs to be custom tailored to the overall composition called for by the artist.

In brutal contrast to the diamond point of the lathes is the hardened steel cylinder of the transfer press forcing the raised diamond patterns from its knobby surface into the polished surface of the steel banknote die. When completed it is these embedded diamonds which hold the heaviest inking and print the thickest ink deposit on the finished note; thus providing much of the tactile characteristic associated with engraved printing, and adding an easily identified security feature.

In spite of these mechanical aids, there is still much work left for the hand engraver before the original banknote die is complete. The vignettes which often occupy the back of a note and all the lettering are hand engraved. The work is done by different engravers, each specialising in one or the other skill.

Vignettes may be used to portray an historic occasion, a famous building or monument, or they may be employed to mirror an aspect of national life. For instance, the highest denomination might be selected for the tourist and show a famous scenic beauty spot or cultural activity; another might appeal to the farmer by depicting the harvesting of a crop; on a third value the nation's industry might be seen at work.

Lettering by hand on steel is an art in itself. Each serif, proportion and angle must be exactly correct by eye, otherwise the letter may appear to lean towards or away from its neighbour. Hard to get right but easy to notice if wrong, good lettering comes only to a few.

Of the hand engraved features, the portrait of a famous face offers the highest security. Part work of art and part craft, each engraving bears the hallmark of its creator. Individual and easily recognized by the millions who glance at it daily, it defies successful imitation by the counter-



Producing a trial proof on a specially designed hand operated lathe.

feiter: Printed reproductions made from photographic plates blur the fine hand-cut dots and lines so that the portrait has a smudged and dirty appearance. Attempts at actually re-engraving the portrait will result in a change of expression and personality, even the portrait engraver himself cannot repeat exactly the work he did; just like you never sign your name the same way twice.

In addition to the engraved steel dies used in the preparation of a banknote are the highly decorative supportive offset background printings, enhancing the beauty and security of the whole.

Patterns used in the background printings originate from the geometric lathes and flatbed medallion machines. Hand

drawn elements, photographic reversals and masking techniques combined with specialised photographic materials and equipment are the stock in trade of the studio staff. Constant research into new ways and means keeps activity at the frontiers of photographic possibility, which is where it has to be; to keep a few leaps ahead of the counterfeiter.

Background tint printings add great versatility and possibility to the modern banknote. For instance, two-way medallion patterns enable non-repeating motifs to be reproduced in a highly coloured rainbowed treatment with a three-dimensional look; in addition, front triplex creations in print-through mechanical register to back duplex pattern offer the public clear recognition features, and the counterfeiter a headache.

Vignettes can, alternatively, be carried in the offset printing, as can compositional elements to be used in conjunction with engraved, overprinted subjects. In fact the range of colour and form available to the designer of today bestows on him a freedom almost without limit and constitutes a revolution which has been ten years in the making.

When the diverse paraphernalia has been gathered together on one piece of die steel, the black magic of the photographic studio has breathed life into the offset plates, the scientists have analysed the security factor of each component and colour and passed all as being of high banknote standard, when the numerous engravers, artists and craftsmen who have worked these wonders pronounce themselves as satisfied -- then will the first full proof be pulled, and a future servant of some nation's economy will have been born.

END

"BARBARIC COINAGES" IN THE LATE ROMAN EMPIRE

by James A. Lock

Dr. Lock is a Ph.D. in theoretical nuclear physics and is currently research associate in the Physics Department of Case Western Reserve University in Cleveland, Ohio. His particular areas of research are meson exchange currents in light nuclei and the structure of three-pion resonances. As a numismatist he specializes in ancient coins and the coins of medieval Europe.

Although the last emperor of the Western Roman Empire was deposed in 476 A.D., the period of the empire's decline had begun almost 200 years earlier. In Roman times, Europe can be thought of as being divided into three regions: the Roman imperial lands, the frontier, and the lands beyond the frontier. The imperial lands consisted of those territories including present-day Spain, France, Italy, Yugoslavia, Bulgaria, and Greece, which were then ruled without contest by the emperor at Rome or at Constantinople. The lands beyond the frontier were inhabited by and were ruled by races of people of a different and less advanced cultural level than the Romans. They were called the barbarians. The empire considered the barbarians to be their enemies and often wars were waged between the barbarians and the legions of the empire over possession of the land that lay between their respective territories,

the frontier.

During the first two and one half centuries A.D., the Roman legions were quite successful in extending the lands of the empire and in protecting the frontier against the barbarians. However, beginning in the last forty years of the third century A.D., both because of a weakening of the political strength of the emperor at Rome and because of increased migration of the barbarian tribes, the empire was no longer able to adequately protect the frontiers and for the next 200 years, southern Europe was beset by continuing barbarian movements and attacks across the frontier.

For the citizens of the Roman towns in the outlying provinces, life was often quite precarious because not only was there the continual threat of war, but also for long periods of time a particular town or region was cut off from the military and economic protection of Rome or



Figure 1



Figure 2



Figure 3

Constantinople. There would often arise great shortages of many commodities due to the usual trading routes being closed or unsafe. One item that was often in short supply in the outlying provinces was coinage since fresh supplies of recently minted coins could not safely be transported to the provinces.

In these times of hardship, local magistrates or wealthy landowners would often set up small mints in the towns to strike an "emergency coinage" to help alleviate the coin shortage until aid could come from one of the imperial mints. These "irregular" or "unofficial" coins usually copied well-known types of the imperial mints because these coin types were familiar to the people of the frontier and thus would be more easily recognized and accepted. However, these local coinages were cruder and more poorly struck

than their imperial counterparts. This was because the people employed by the local magistrates and landowners in striking the coins were usually only the local metalsmiths who had received no training for the job of producing coinage.

Today these small, crude, poorly struck copies of Roman coins are termed "barbaric copies". Although it is true that these coins are not beautiful in the traditional sense, one may certainly see that they have a charm and mystique all their own. This may be observed by the following example. Figure 1 shows a third bronze of the emperor Arcadius struck at Constantinople between 395 A.D. and 408 A.D. Figures 2 and 3 show two barbaric copies of this coin, both found in hoards along the Danube frontier, possibly somewhere in Yugoslavia. Although

both coins came from roughly the same area, their styles are quite different indicating different places of manufacture.

The exact circumstances leading to the striking of these two coins are not known, although the general circumstances are. During the last quarter of the fourth century A.D., all the Roman mints in central Europe, the Balkans, and in Greece were forced to close due to the movements of the barbarians. As a result of this and of the fact that coins from the remaining imperial mints were not greatly imported into these areas, there arose again a great scarcity of coinage in central Europe. As had been done earlier, "irregular" coins were struck at local mints along the Danube frontier set up under only local auspices.

Finally, it is interesting to note the differences between the styles of the coins

of Figure 2 and Figure 3. The coin of Figure 2 is in a style quite imitative of the original prototype of Constantinople. The obverse and reverse designs are reasonably well-proportioned and there is an attempt at a legend on each side for the coin. On the other hand, the coin of Figure 3 is more "barbarized" in that no inscriptions were attempted and that the obverse and reverse types are portrayed in poor proportion and with much detail missing. But on closer examination, the coin of Figure 3, especially in the obverse portrait, appears to be reminiscent of the style of the Cletic coinages of central Europe of the third to first centuries B.C. It may then be not unreasonable that this coin was not struck by a Roman town on Danube frontier but rather by one of the barbarian settlements in the area. END

Bronze Medal commemorating the 1st National
Coin Convention sponsored by the Philippine
Numismatic & Antiquarian Society at the Hotel
Aurelio on Nov. 9 & 10, 1974.



Obv.

Rev.



ON COLLECTING COINS OF INDIA

by

Scott Semans

(Ed's Note: This article has been taken, with slight adaptation, from Scott Seman's List 23 "Coins of India", with consent of the author. Mr. Seman's address is: P.O. Box 2808, Cleveland, Ohio 44116.)

There are probably as many personal reasons for having Indian coins in a collection as there are varieties of the Tibetan white tangka. The complexities of the series itself can be either a boon or a burden to the would-be collector. This sub-continent, during its 2500 year numismatic history, has produced a greater number of distinct coin types than any other nation or empire, possibly excepting Rome-Byzantium. There are coins of tribal republics, governorships, Khanates, satrapies, empires, native states, fiefs, companies, and national governments in a dozen languages and scripts, employing a half-dozen dating systems and coined by punching, casting, hand-striking or machining nearly every coinable metal known to man. India provides ample elbow room for the specialist or dabbler, but offers only frustration for the collector seeking completion!

Ways to Collect

1) **One coin per state.** Between Yeoman, Craig, the Standard Catalog and other references, there are listed 26 colonial districts and 123 native states and feudatories, and doubtless quite a few more have escaped listing. A representative coin from each would give a taste of the rich variety of Indian coins and approaching completeness would not be terribly expensive. Since nearly every state which struck coinage struck a Rupee, these crude, thick silver pieces make an attractive and reasonably uniform one-per-state collection.

2) **One state by type.** States such as Kutch, Hyderabad, Assam and others lend themselves nicely to collection by type. Several states have issued coins successively for many years and can be collected by date; this is almost a virgin field for research, even in the larger states.



PARTABGARH
1/4 Udaya

INDORE
Rupee, A.H. 1257-58



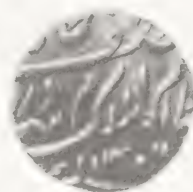
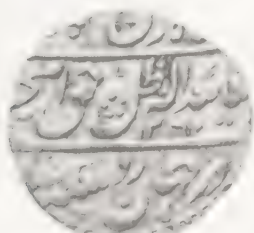
TRAVANCORE
Fanam
A.H. 1112-21 (1936-45)

PUNJAB
Rupee
1826



JAISALMIR
Rupee, 1860

ASSAM
Saka AH 1716-17 (1794-95 A.D.)



AWADH
Rupee
(1842-47 A.D.)

HYDERABAD
(1868-1911)



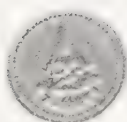
MEWAR
1 Rupee, 1928 A.D.



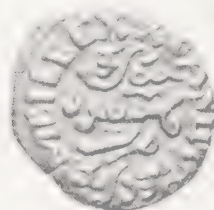
MEWAR
Rupee



Hyderabad
1 Anna, AH 1329-67
(1911-48 A.D.)



PUDUKOTA
1/20 Anna
1886-1929 A.D.



MYSORE
XX CASH 1834-41 A.D



TRAVANCORE
1/2 Rupee
1889 A.D.



MUGHAL
Shah Jahan AH 1043

3) **Colonial India.** Collectors of British, French, Portuguese, Dutch, and Danish colonies have begun to look into India lately. Clear and easily available date information for British India now makes this colonial series an attractive subject.

4) **Crowns.** A number of double rupees were struck by Mughal emperors, a few native states, and the East India Co., but genuine copies of these are scarce to rare. Several states have issued 20th century coins of Rupee size (30 mm.) or larger, and there are 13 types of British and Portuguese India Rupees.

5) **By interest.** For those collectors who follow no fixed pattern and acquire only those items which personal taste dictates, Indian coins with their rich history, obscure symbolism and exotic beauty offer a unique hunting ground. Topical collectors will find animals, portraits, unusual medals, shapes, and denominations.

6) **History & Geography.** A "vertical" collection by historical progression from 500 BC to the present is educational, surprisingly inexpensive, and makes a very attractive and unique exhibit. Various regions of India, such as the Hindu south, the Kathiawar peninsula and Kutch, Assam and the Hill States, etc. lend themselves to collection and study as a unit.

BRIEF HISTORICAL BACKGROUND.

Ancient India. -- The earliest Indian coins were **Karshapana**, or "**punch-marked**" coins, made by beating silver into a thin sheet and snipping off sections -- or pouring molten silver into a flat depression -- and punching the resulting planchet with devices such as hills, trees, birds, animals, human figures, etc. which indicated the issuing state and period. Originally sixteen states issued these coins, most of which

were absorbed by Maghadda in the 3rd-4th century BC, which in turn became the **Mauryan Empire**, whose most famous ruler was **Asokha**. Copper and gold punch-marked coins exist also, but are much rarer.

Alexander's successors, the **Indo-Bactrians**, issued attractive coins in the classical style with ruler's portraits obverse, Greek legends, and gods reverse; they were India's first die-struck coins. Their power was broken by the **Sakas** of Central Asia (**Indo-Scythians, Indo-Parthians, and Western satraps**) whose coins introduced Indian deities into their designs and otherwise followed Greek and Roman style but with progressive debasement of design.

Next to invade India and set up an Empire stretching from North India into Central Asia were the **Kushans** who issued coins mainly in copper and gold; the most typical design showed the King sacrificing at a fire-altar. The Kushan empire mediated trade between the Roman empire and Han China, and large hoards of Roman coins found in India dated from this period. Crude, locally-issued coins in copper fill in the numismatic gap until the fourth century AD when the native **Gupta** empire extended itself across northern India. Well-executed and struck mainly in gold, the most typical Gupta designs show the king as an archer.

The next centuries were a numismatic dark age seeing only sporadic coin issues of an imitative type. During this time the "**Gadhaiya**" **dramma** and the **bull & horse-man types** (introduced by the **Shahis of Ohind** ca. 850 A.D.). were widely used and copied. The coming of Mohammedanism to India was first marked by the tiny silver dirhems of the **Amirs of Sind**, though the most important Moslem Empire in India was that of the **Sultans of**

Delhi. Spanning some 300 years and five dynasties, they variously issued coins of the bull and horseman type, a type which varied the metal content rather than the size or inscription to indicate denomination, a type bearing the Kalima, or Moslem "credo", and a base-metal forced-token coinage which fared far worse than the forced-token coinages of today. This Empire crumbled during the 14th century and **successor sultanates in Bengal, Gujarat, Malwa, Kashmir, and the Sharquis of Jaunpur** each issued distinctive coinages.

The coinage of South India, less prolific and less well-known, forms a separate study. Silver punchmarked coins were issued here also, followed by struck copper, lead, and potin pieces from the Andhra region, which were in turn succeeded by the lead coins of the Ishvakus and other dynasties in the 3rd century. From the seventh to tenth centuries, no coins at all are known, and thereafter the technique of punch-marking was reintroduced. About 1100 AD the "**RAJA Raja**" type of copper coin was introduced by the **Chola empire** and eventually spread as far as Ceylon. In succession the **Pandayan, the Vijayanagar Empire, and the Nayak dynasties** of the coastal regions issued base-metal coins portraying bulls, lions, fish and seated goddesses. Transactions and hoarding were facilitated by a tiny goldcoin, the **fannam**, ten of which up a **Hon or pagoda**. The Sultans of Delhi from the north conquered the Deccan (Hyderabad) but soon lost it to the **Moslem Bahamni Dynasty** which in turn fragmented into the **Nizam Shahi, Adil Shahi, and Barid Shahi** dynasties, all of which issued coins, primarily copper, or standard Moslem types.

THE MUGHAL EMPIRE

Focusing again on the North and the crumbling empire of the Delhi sultans, the last of them was defeated in 1526 by Babur, a Mongol, in the Battle of Panipat and thus was founded the **Mughal Empire**. Babur's grandson, **Akbar**, extended it over most of Northern India and laid down the foundations of a coinage that survived some 400 years. Under Akbar and later rulers, the gold Mohur weighed 11 mashas (168-170 grains), the silver Rupee 11½ mashas (178 grains) and the copper Dam weighed 1 tola, 8 mashas, 8 surkh (232 grains). Forty Dams equalled one Rupee, and nine (later ten) Rupees bought a Mohur. Dams, Rupees and Mohurs were coined regularly; produced occasionally were fractional Rupees for alms or the infidel tax, and multiple Rupees and Mohurs for presentations. Akbar issued some square rupees, and for a time he and his successor dated the coinage with the month as well as the year of issue. These practices were dropped by later rulers, but his custom of including the mint name was continued, giving evidence of which coins served each of the far-flung provinces of an Empire that eventually covered most of greater-India and whose decay allowed the rise of the native states and made easier the incursions of the colonial powers.

As to design, some Mughal coins bore the Kalima, but more usually a couplet (two-line poem) such as "By the stamp of the Emperor Akbar gold becomes bright, this gold is still brighter with the name of King Nur (uddin Jahangir)", or "May the coins of Shahjahanabad be current in this world forever in the name of the second Lord of the conjunctions (Shah Jahan)".

Mughal coins are generally collected by ruler and mint. There were quite a few



RATLAN
1 Paisa Copper
1885 A.D.



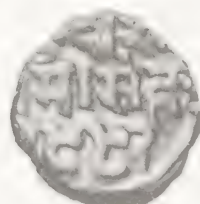
KUTCH
5 Kori
1942 A.D.



JAIPUR
2 Annas
1942 A.D.



BUNDI
1 Rupee



BARODA
2 Annas
1892



RATLAM
1 Paisa
1890 A.D.



ASSAM
1 Rupee
Saka 1717-32
(1795-1810 A.D.)



INDORE
1/2 Anna
1886-1903 A.D.



INDORE
1 Rupee
1890-97 A.D.

mints, some being military camps where coins were struck to pay the troops, and the names of cities were changed sometimes. Usually each ruler-mint combination represents a distinct "type" since the same coining order given to different mints yielded coins with wide variations in the arrangement of scripts. Overall designs, couplets, and dating methods were sometimes changed during a reign.

INDIAN NATIVE STATES

After Aurangzeb Alamgir (1658-1707), there began a gradual decline of the Mughal Empire, and the vast majority of State mints came into being during the 2nd half of the 18th century as Mughal provincial governors went into business for themselves or local dynasties asserted their independence. For economic and political reasons, the majority of these states retained their basic Mughal coin type, including the Grand Mogul's name, but added a distinctive Daroga ("mint-maker's") mark to signify their independence. Others used crests, design elements, or legends in the native script.

By the middle of the nineteenth century, more than a hundred native states claimed the right to mint their own coinage. After the Indian revolt of 1857 which ended the Mughal empire officially, the British took over. However, for some years before this they were already exerting vast powers and much influence in government. After the official take-over by the British in 1858, they scrupulously studied the claims of the native states to issue coinage, and decided that only 34 of these states had the right to mint coins. Of these, 15 -- Alwar, Bharatpur, Bikanir, Bundi, Dewas, Dhar, Jaipur, Jaisalmer, Jhalawar, Jodhpur, Karauli, Kuchwan, Kis-

hangarh, Kotah, Kutch, and Tonk -- replaced the Mughal emperor's name on their coins with that of Queen Victoria. Bharatpur even placed the Queen's portrait on her native-style coins, but Bundi was unique in spelling out the Queen's and subsequent monarchs' names in Western script on her native coinage. Mewar's coins carried "Friend of London" in native script, but this inscription arose out of the local ruler's being offended by the British, who referred to him as the "maharane of Udaipur" instead of "Mewar" -- Udaipur being the capital of Mewar. In return, Mewar issued her coins not in the name of the Queen of "England" but of "London". This left the question open as to whether it was in the name of the Ruler of England at all! Some states, e.g. Bhopal, broke with tradition and gave no ruler's name on their coinage, while a few others boldly issued coins in the name of their native rulers.

In 1876 the British offered to strike the states' coins for free if they would close down the native mints and send their metal to Calcutta or Bombay. This proposal was a threat to the sovereignty of the newly-independent princelings. Except for Alwar and Bikanir, whose monarchs were under-age and subject to British regents, the idea was unanimously rejected. However, when British withdrew their offer in 1893, the native coins depreciated to such an extent in the marketplace that most states agreed to stop coining provided the British purchased their coins at market value. Thus, only a few states retained and used the coining privilege thereafter: Bundi, Baroda, Hyderabad, Jaipur, Junagadh, Kutch, Mewar, Tonk and Travancore. Of these, only Jodhpur and Kutch demonstrated their

loyalty to the British crown by issuing coins in the name of each successive monarch, including Edward VIII in 1936. In 1947 Kutch issued three commemorative coins marking the beginning of the Republic of India and, incidentally, the end of India's most numismatically colorful period.

IDENTIFICATION AIDS

Denomination: Most silver pieces of post-Moghul period will be rupees. The Rupee weighs 168-175 grains, or **very** roughly 11 grams or 3/8 ounces, with fractional Rupees in proportion. Planchet sizes will vary considerably, as weight is the only important factor. Copper coins are known as falus or paisa (or Cash in the South and vary considerably in size and weight. Each state has its own weight-to-denomination system for the coppers.

Issuing State. On page 251 Craig lists many of the Daroga marks which discriminate one state's or mint's issues from those of another; however, in practice a number of states use the same marks, or marks too similar to be usefully distinguished by this chart. The mint name also appears in Arabic script, though it is often struck off-flan.

Date of issue. A.H. = 100-1200's - Arabic numerals (often, but not always) = subtract 3% and add 622. **Samvat** = 1800-1900's Devangari numerals (not always) = subtract 57. **Saka** = Assamese numerals = add 78. Regnal Years = 1 or 2 digits in Arabic numerals. However, regnal years are often struck off-flan, and fictitious years are sometimes used.

COLONIAL INDIA

The Portuguese were the first Europeans since the Romans to send a trade expedition to India. In 1498, just four

years after Columbus lost his way trying the same thing, Vasco da Gama obtained a letter from the Zamorin of Calicut authorizing trade between India and Portugal, and breaking the monopoly which the Arabs had held over India trade for several hundred years. Setting the pattern for future colonial powers in India, the Portuguese indulged in local politics and soon owned several enclaves on India's west coast; coins were issued from mints at Bassein, Chaul, Daman, Diu, and Goa.

The Dutch, next to arrive, used their generalized colonial "VOC" duits, guilders, and riders in India, and issued small quantities of coinage at Cochin, Negapatnam, Pulicat, and Tuticorn. The Danes issued a fairly extensive coinage in copper, silver, gold, and lead for their tiny colony of Tranquebar; on one side was the Danish ruler's monogram, and on the other was the Company's monogram (later the denomination). Like the British, the French came thinking of trade and stayed on to try and build an Empire. From Pondicherry, using the mint name Arcot, the French struck coins in the name of the Mughal Emperors. For their numerous possession in the South, however, they struck coins in the Hindu system: pagodas, fannams (fanons), and cash. The coins of the English, who ruled India far longer than the rest, are too complex a series to be treated here. I strongly suggest that anyone interested in this series get the two-volume work on British India by Col. Pridmore when it appears in early 1975.

Why collect India, then? Because she offers to the collector with enough love of challenge and appreciation of the unusual to appreciate them, a vast array of modestly priced, historically rich pieces of herself.

END

Spanish Colonial Coinage in South East Asia

by
David A. Brameld

ONE of the most fascinating and adventurous periods in the history of mankind is surely that which spans the years between the discovery of the West Indies in 1492 by Columbus under the patronage of the Spanish Crown and the culmination of Spain's major explorations, conquests and colonisation of the New World in about 1541.

It has been said that to describe the major incentives of the Spanish during this period of colonisation as "gold, glory and gospel" would be a misleading oversimplification. This may well be so, but the fact remains that there were great quantities of gold and silver to be had for the looting, and to all intents and purposes unlimited quantities of precious ore still underground but readily accessible by forced or slave labour. By 1541 Spain had firmly under her control the major deposits of gold and silver known to the western world.

Man's inhumanity to man was very evident in the evils and abuses which were commonplace during this period of exploration, conquest and subsequent consolidation. However, had it not been for the existence of such men as Diego Velazquez de Cuellar, Hernan Cortes, Pedro de

Alvado, Alonso de Ojeda, Diego de Nicuesa, Gaspar de Espinoza, Andres Nino, Gil Gonzales Davila and many, many others Spain would never have been able to take and hold as much as she did of the Americas.

In keeping with the iniquity of man, which always seems to accompany his highest endeavour, the gold and silver coinage which flooded out of the Spanish Colonial mints in unbelievable torrents was the symptomatic result of the sense of high adventure, monstrous avarice, boundless cruelty and towering physical courage found in full measure among that breed of extraordinarily self-confident and hardy men -- the Spanish Conquistadores.

Gold and silver was already in use ornamentally and to some degree as a medium of exchange in Mexico before the advent of the Spaniards but coinage as such was unknown until after the establishment of the first mint at Mexico City in 1535 followed by others such as Lima in 1568, the fabulous Potosi in 1573, Santa Fe de Bogota in 1627, Guatemala in 1733 and Santiago in 1749.

During the revolution in Mexico which erupted in 1810 a number of emergency mints were opened to minimize the pro-

blems of communications and the movement of coinage through the country. Such mints included Chihuahua, Zacatecas, Guadalajara, Durango and Guanajato.

It is readily understandable why the Spanish Colonial silver cobs (See illustration No. 6) and eight reales are the most romantic and historically exciting coins in the world. One has only to consider the background of the coinage itself, the vast distance covered and the hazardous manner of transportation involved in getting this coinage to its ultimate area of circulation in South East Asia and China. Fortunately in this instance the aura of romanticism and adventure is closely coupled with great beauty and integrity -- the common crudity of the cobs and the lacklustre portraiture of the bust type coinage being compensated for a thousand times over by that superbly beautiful and most accepted of all coins in its day, the Dos Mundos or Pillar Dollar authorised by royal decree of Phillip V in 1732.

This magnificent coin was later replaced by the first of the portrait coinage decreed by Charles III in 1772. Much of the portrait coinage and some of the Dos Mundos was introduced into this general area by the British and the Dutch who, being desperately short of large denomination silver coinage in the nineteenth century, were forced to purchase quantities of this silver currency and circulate it within their own colonies in S. E. Asia.

Reaching back into early biblical records it will be seen that silver, rather than gold, has been the best known, most widely accepted and the most honoured of metals in the history of currency. Consider then the origin of the silver in the coinage under discussion. The ore came from a number of sources, some from de-

posits as high as 13,000 feet above sea level in the high Andes and others from as far apart as Santiago in Chile and Mexico in the southern tip of the north American continent -- a distance of over 7,000 kilometers. The backbreaking labour in both mines and mints was to a large degree accomplished by forced labour, to which may be added the remarkable fact that at one stage Cornish tin miners were even hired from England and brought into some of the mines to improve the techniques of working on underground faces, as neither the Spaniards nor the Indians had any real knowledge of underground mining.

When Spain took the Philippines in 1564-1565, the stage was set for one of the most adventurous episodes in the records of seafaring man, the establishment of the Manila Galleon trade link which would never have come into existence were it not for the silks of China and the spices of the Indies at one end and the bullion, friars and militia at the other. The galleons carried their stuffs and spices to Acapulco where they were sold for exceedingly good prices, and took back as ballast on the westbound voyage an indispensable cargo of bullion for the maintenance of trade and government, friars for the spiritual welfare of the colony's inhabitants -- also an invariably unwilling militia to ensure a reasonable capability for internal control and, hopefully, external defense.

The Philippines as a Spanish colony came under the immediate authority of the vice regal government of New Spain. As a colony she never was, and never became self-supporting, and in this sense was an economic millstone around the neck of Spain. However, as the colonisation of the Philippines was primarily a missionary venture, the frequent lobbying of commercial interests in the mother

country for the abandonment of the colony were of no avail. Spain during this period suffered a surfeit of proselytising zeal and truly felt that she was under a holy obligation to spread the Word of God -- with a sword if necessary.

From the coffers of the Vice Royalty of Mexico came the financial aid necessary for the maintenance of government and defence, not only within the colony but also for the upkeep of her military presence in the Moluccas. There the constant merry-go-round between Dutch and Spanish for control of the spice trade in that region eventually subsided when the government in Manila was obliged to abandon her forts in the Moluccas and withdraw all her troops after the Chinese corsair Koxinga threatened invasion of Manila from Taiwan in 1662. The threat was a very real one, but fortunately for numismatists in South East Asia, Koxinga choked to death during a tantrum before his words could be translated into deeds.

Large quantities of coinage also came to Manila representing the sales proceeds of the Acapulco fair from whence the galleon had returned. Manila, her merchants and her Government -- indeed her very existence -- depended upon the tenuous link with New Spain maintained by the Philippine-built galleons which, frequently piloted by incompetents, over-loaded, under-manned and badly maintained, would sail out of Manila Bay bound for Acapulco via that veritable ships' graveyard, the Embocadero de San Bernadino. They would then continue on up into the Pacific as far north as Japan to pick up the westerly winds, which would carry them across the vast reaches of the North Pacific until landfall was made somewhere on the northern Californian coast.

The final south westerly rundown to Acapulco marked the final stages of a voyage of over ten thousand miles in distance and as much as six months in duration.

The west bound voyage from Acapulco to Manila would be safer and of shorter duration -- from three to four months -- if the galleon and her passengers were fortunate enough to leave at the right time of the year and with a competent pilot and crew abroad. The route lay well to the south of the east bound track, when the prevailing easterlies would carry her on a virtually true course for literally thousands of miles to the Ladrões or Mariana Islands, thence they would move on to Philippine waters, where the treacherous gauntlet of the Embocadero had to be run once more before the galleon could make its way up through the inland seas and at last into Manila Bay.

Many and varied were the hazards which a galleon had to face between her departure from Manila and her safe return as much as a year later. These hazards were not limited to vagaries of the weather and the avarice and stupidity of man -- a combination which only too often resulted in the spectacle of a badly maintained, grossly over-loaded galleon foundering in tempestuous seas under the helpless eyes of a totally incompetent pilot and a less than half-trained crew. Over and above these natural and self-imposed hazards was the added problem of the British corsairs and later the British navy who, between 1587 and 1762, captured four of the Manila galleons, including the Covadonga in 1743 and the huge Santisima Trinidad in 1762 -- both the last named in Philippine waters.

Although thirty galleons were known to have been lost at sea, plus two to Bri-



Figure 1

A good example of the Dos Mundos or Pillar Dollar: The Dos Mundos was a round mint struck coin with a milled floral or occasionally **cordoncillo** edge. The two pillars on the obverse side of the coin represent the Pillars of Hercules which to the ancient peoples of the Mediterranean represented the limits of the known world. The **PLUS ULTRA** or 'MORE BEYOND' neatly expressed the belief of original thinkers and determined maritime adventurers and explorers, whose efforts resulted in Spain's acquisition and development of her dominions in the Americas. Up to 1754 the rulers of Spain were content to be known as Kings who ruled Kingdoms, which accounted for the two royal crowns atop each of the pillars. However, in 1754 the left hand crown was exchanged for one of imperial design --

evidence that, while Kings they were and Kings they remained, the extent of their dominions was worthy of Empire, as indeed it was. The two globes under the single crown and the motto **UTRAQUE UNUM** represents His Catholic Majesty's dominions in both the Old and the New Worlds. The various letterings on both sides and above the date represented the mint in which the coin had been produced -- in this case the mint in the City of Mexico. The opposite side of the coin has the legend in abbreviated Latin giving the name of the king who by the Grace of God is King of Spain and the Indies. Over the crowned coat of arms of Castile & Leon is the Bourbon shield, to the left of which are the mint assayers' initials and, to the right, the figure '8' denoting the coin's denomination.



Figure 2

A 1746 Dos Mundos with a very fine and rare Thai (Ayudhya Kingdom) counterstamp of a bull in a Chakra Wheel. The style of the bull is very similar to that found on a Dvaravati period coin (6th-11th century) which came to light in Nakhon

Pathom in 1959. This identification is made on the basis of evidence available to the author -- as such he stands very ready to be corrected at any time. The coin was found in southern Thailand.



Figure 3

An exceptionally large and clear Chinese chopmark on a Portrait coin of 1780.



Figure 4

A 1759 Dos Mundos, badly worn but with a variation of the Sumenep (Madura Island, Indonesian Archipelago) counterstamp. This is not a positive identification.



Figure 5

A 1774 portrait coin with a circular Javanese counterstamp in Jawi script. This counterstamp is also

found on occasional Maria Theresas and Native Indian States coins which found their way into Indonesia.



Figure 6

An undated four real cob of Mexico City with two Chinese chops and possibly a variation of a Sumenep counterstamp from the island of Madura.



Figure 7

A Spanish /Philippine resello of Ysabella II on a portrait coin of 1818 from the Zacatecas mint. This coin from a mint in Mexico, a country which had since gained inde-

pendence from Spain, had to be counterstamped with the appropriate resello before circulation in the Philippines.



Figure 8

A counterstamp of British Honduras on a 1773 portrait coin ex-Mexico City mint. The coin was found in S. E. Asia



Figure 10

Figure 9 & 10

Two varieties of British counter-stamps of George III on Spanish Colonial Portraits. These counter-stamps validated the circulation of these coins in England. However, as neither of the Royal Houses of the counterstamped coins were popular with the public in England, the act of counterstamping gave rise to the jingle:

"The treasury to make its money
pass,
Placed the head of a Fool
On the neck of an Ass."

The mark between the I and A of Gratia on the coin with the octagonal stamp is the nick of the assayer's file in England -- checking on the fineness of the silver. This nick is often, but not always found on such counterstamped coins. Both coins were found in S. E. Asia but collectors should be extremely wary as there are many coins with counterfeit stamps circulating in this area of the world.



Figure 11

A Portuguese counterstamp of the Royal coat of arms on an 1818 Portrait coin ex-Nueva Guatemala mint. These coins were circulated in the Portuguese possessions of the Azores. This coin was also found in S.E. Asia.

tish privateers and two to the British navy (the Dutch were never successful in their numerous attempts to capture a Manila galleon), the line of these great sailing ships between Manila and Acapulco ran for over two hundred and fifty years from the time of the initial voyage in 1565 to the last crossing in 1815.

In every vessel which made the port of Manila her home, would be the chests of silver cobs, Pillar Dollars (after 1732) and portrait coinage (after 1772). Some of this bounty would circulate within the Philippines, of course, but much would find its way into the coffers of the Chinese merchants and then over to the mainland of China -- also to most of the States in South East Asia of that period -- as payment for goods purchased by the Spanish traders in Manila. The Dos Mundos soon earned a reputation as a coin of the highest integrity, and was honoured all over China and South East Asia without ques-

tion or hesitation -- a reputation which the cobs and portrait coinage never achieved in the same degree. The Chinese silk merchants were at first extremely reluctant to take payment for stuffs in any coinage other than the Dos Mundos -- and when they were finally prevailed upon to accept the portrait coins in payment for goods sold, these coins would rarely circulate within China unless the Chinese merchant bankers first guaranteed the fineness of the silver by marking the coins with their own chop. Such a measure was almost unheard of in the case of the Dos Mundos, which never lost its reputation and became in fact the world's first real Trade Dollar.

While the Dos Mundos was rarely "chopped" by the Chinese, it was occasionally counterstamped locally in Asia, presumably by decree of the rulers in the states of South East Asia in which it circulated. These counterstamps in theory were visible authorisation for the coinage to be used as legal tender in the state,

country or territory concerned. While this was truly the case with the numerous portrait and occasional Dos Mundos coinage marked with the British, Portuguese, Japanese, and Spanish/Philippine counter-stamps, other South East Asian counter-stamps must be viewed with a slightly more critical eye and be researched a great deal more thoroughly before positive statements are made regarding their origin and legality.

There are two ways, in South East Asia, to augment one's collection of Spanish Colonial coinage. The first is by buying from, swapping among and selling to fellow numismatists and reputable dealers. This is a thoroughly enjoyable pastime and one's knowledge of the coinage in question, together with its historical background, is naturally enhanced and increased by association with those more knowledgeable than oneself. Added to the pleasure which always accompanies the intelligent pursuit of knowledge in a field of one's own choosing is the sweet taste of success when a particularly desirable coin has been whipped out from under the nose of a friendly rival and ends up in one's own collection.

The second method is one that is practicable for only a minority of fortunate numismatists who are in a position to travel extensively in the usually remote areas of South East Asia, where these coins, together with other out-of-circulation silver coinage, are still used for ceremonial purposes amongst individual communities or have been kept as "under the mattress" reserves for a rainy day by generation after generation in a particular family. Such minor bonanzas as these, together with the occasional hoard which

has been excavated more often by accident than design, are still to be met with in Indonesia, Malaysia, Thailand and possibly in the Philippines.

When winkling coins out of these remote areas it is not essential but of very great advantage to have a working knowledge of the language and a vast reserve of patience. The rewards can be great, not so much in terms of profit -- for example, the tight-fisted shrewd Bataks of the Sumatran highlands can drive incredibly hard bargains -- as in the real joy of bringing out into the light of day and into one's collection from a leather bag gone as hard as wood from old age, a rather battered but indubitably genuine Santiago portrait coin of 1776 and a Guatemalan Dos Mundos of 1755 in near EF condition.

Spanish Colonial coinage, however, is becoming harder and harder to get, especially in the collectible grades of VF and up. One hears from reliable sources that tens of thousands of these coins in Indonesia and Thailand alone were melted down into silver ingots during World War II and up to 1965 before it was realised that their worth as a coin was more than that of the silver content.

However, there is no doubt in this painfully biased collector's mind that one of the most rewarding hobbies in South East Asia even at this late date is the single-minded pursuit of the most beautiful coinage the world has known -- that aristocrat without peer among coins, the superb Dos Mundos.

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August 1, 1974

TO Dr. Angelita H. Legarda
Central Bank of the Philippines
Money Museum
Manila, Philippines

The American Numismatic Society

GRATEFULLY ACKNOWLEDGES RECEIPT OF

YOUR RECENT GIFT OF
Barrilla, The Central Bank Money Museum
Quarterly Vol. I

AND EXPRESSES ITS HEARTY APPRECIATION OF THE

INTEREST YOU HAVE SHOWN IN THE GROWTH

OF ITS COLLECTIONS

BROADWAY -- BETWEEN 155TH AND 156TH STREETS
NEW YORK, N. Y.

PRESIDENT

CORRESPONDENCE

DEUTSCHE BUNDESBANK
6000 Frankfurt 1. Postfach 2633

Dr. Benito Legarda, Jr.
Deputy Governor,
Central Bank of the Philippines

August 22, 1974

Dear Dr. Legarda,

Thank you very much for sending us the first number of "Barilla". We congratulate you on having issued your own numismatic periodical so soon after the opening of your exhibition. To judge from the contents of the first number of your publication it covers all the fields of numismatics and moreover gives valuable hints to collectors.

Best wishes for the further success of "Barilla".

Very truly yours,
DEUTSCHE BUNDESBANK

Aug. 29, 1974

Dear Dr. Legarda:

May I introduce myself; I am Melvin J. Kohl, Director-Bureau of Archives, Society for International Numismatics.

As such it is my duty to receive, record, and make available to our membership on request numismatic reference editions, journals and all other related literature. At this time, I am pleased to notify you our executive secretary Mrs. E. Carolyn Nestruck turned over to my care, the complimentary Vol. 1-No. 1, July 1974 edi-

tion titled, "Barrilla." The Central Bank Money Museum Quarterly. As librarian, I deeply appreciate your thoughtful and generous contribution to the Bureau of Archives, S.I.N. on behalf of the library, may I further state, the society (S.I.N.) would be everlastingly grateful to you and the Central Bank Money Museum if you could extend a complimentary subscription to our library as this very important journal would be a great addition to an excellent and ever expanding library.

If it is possible for you to extend a complimentary subscription to S.I.N., may I suggest you mail surface mail (even though it is slow).

Again, my personal thanks for your excellent gift to the Bureau of Archives, Society for International Numismatics.

With our best regards to you, the publication "Barrilla" and to your Great Republic of the Philippines.

Sincerely,

Melvin J. Kohl

State Bank of Pakistan

September 28, 1974.

Dear Madam,

I have seen the first issue of BARRILLA - the Central Bank Money Museum Quarterly.

This first issue of the Quarterly is very interesting and informative. The Money Museum of the Central Bank of Philippines recently opened speaks of your

endeavours in creating such a Museum. I offer my congratulations. Kindly accept. I would very much like to have some photographs of different sections of your Museum.

We in State Bank of Pakistan are also establishing an Archives Museum and with emphasis on Numismatics and have collected some interesting coins of Pakistan and India starting from the Punch Marked Coins to the Coins of Pakistan.

In the Bank's house journal I have contributed some articles on Numismatics, the copies of which I shall send you on hearing from you, with the hope that they might interest you.

Yours faithfully,
(Iftikharuddin)
Archives Officer

WESTERN PUBLISHING COMPANY, INC.
1220 Mound Avenue, Racine, Wisconsin

Oct. 4, 1974

Dear Dr. Legarda:

Thank you so very much for sending me a copy of the new Money Museum quarterly magazine BARRILLA (an excellent choice of name). It was most enjoyable reading through it, and I was of course very pleased that you had included a review of my emergency-guerrilla currency book. I do hope that I may continue to receive this publication; if there is a charge for continued receipt please advise.

Sincerely,

Neil Shafer
Numismatic Editor

DEUTSCHE BUNDESBANK
6000 Frankfurt 1, Postfach 2633

November 9, 1974

Dear Dr. Legarda,

May we express our gratitude to you and your Museum for the second edition of BARILLA which we enjoyed as much as the first one. Your publication contains some articles and illustrations that are very interesting also for our own purposes.

We would greatly enjoy if we could receive your further issues as well. So please let us know if and when your publication will be offered for subscription.

Sincerely yours,
DEUTSCHE BUNDESBANK

COINS AND MEDALS

15th November, 1974.

Dear Dr. Legarda,

I was pleased to receive your letter of September 3 enclosing the clear photographs of stands in your museum. We have already set up the article as a page, but would now like to make an additional page of your pictures, since this will give our rather staid museums an idea of how coins and banknotes can be displayed.

We have placed your name on the list to receive COINS AND MEDALS each month.

Please keep in touch with any numismatic news that would interest our readers at home and abroad.

Yours sincerely,

Arthur Blair
Editor

MUSEUM NEWS & NOTES

DONATIONS TO THE MUSEUM

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The Mint Story. Donated by the **U.S. Bureau of the Mint**, The Department of the Treasury, Washington, D.C.

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Aluminum Coins. Martin F. Kortjohn. Reprinted from **The Numismatist**, Vol. LIX, February, 1946. Donated by **Joseph Coffin**.

Silver Dollars of Tuscany During the Rule of the House of Medici. A.E. Kelpsh. Reprinted from **The Numismatist**, Vol. LIX, July & August, 1946. Donated by **Joseph Coffin**.

Copper Coins of Denmark and Her Possessions. O.P. Eklund. Reprinted from **The Numismatist**, Vol. LVIII, 1945. Donated by **Joseph Coffin**.

The Coinage of the Republic of San Marino (1864-1938) and the State of Vatican City (1929-1966). S. A. M. le Loux. Amsterdam, Holland. Donated by **Joseph Coffin**.

The Numismatic Scrapbook Magazine. February & March, 1956; January to December, 1960; January to July and September to December, 1961; January to August and December, 1962. January to December, 1963. Donated by **Dr. Mena Crisologo**.

OTHER DONATIONS

Two (2) pieces, Specimen, 50-Kroner Note. Donated by **Norges Bank**.

Two (2) pieces, Specimen 500-Franc Note (Congo & Gabon). Donated by **Banque des Etats de L'Afrique Central**.

Two (2) pieces, 50-schilling coins. Donated by the **National Bank of Austria**.

Specimen 500-Lirasi bank note. Donated by the **Central Bank of Turkey**.

Two (2) sets, specimen 100 & 1,000-peseta banknotes. Donated by **Banco de Espana**.

Three (3) pieces, Cuban (on exile) silver coins. Donated by **Rev. James Johnson** of Baguio City.

One (1) piece, 2-Peso Philippine Treasury certificate, series of 1924. Donated by **Dr. Mena Crisologo**.

Eleven (11) pieces, Japanese Occupation Currency for Hong Kong and China. Donated by **Mr. Gopaldas C. Harjani** of Cebu City.

One (1) piece, **Camrex** Magnifier. Donated by **Herbert Ledyard**.

DONATIONS BY PARAMOUNT INTERNATIONAL COIN CORP.

Republic of Liberia	-	1972 Proof Set
" " "	--	1973 Proof Set
Republic of India	--	1969 Proof Set
	--	1973 Proof Set
Cook Islands		1972 Proof Set
Republic of Sudan		1967 Proof Set
Jamaica		1970 Proof Set
Jamaica	-	1973 Proof Set
Bahamas	-	1973 \$10 Independence Anniversary Crown
Bahamas		1974 Proof Set
Panama		1973 Proof Set
British Virgin Isl		1973 Proof Set
Cayman Islands		1973 Proof Set
Barbados		1973 Proof Set
Trinidad & Tabogo	-	1972 Proof Set

VISITORS TO THE MONEY MUSEUM

The CB Money Museum is fast becoming a tourist attraction as evidenced by the influx of foreign visitors during the last three months. Among them are the wives of delegates to the recently concluded South-East Asian Ministerial Conference on Economic Development. The Museum also welcomed the visit of officials from the World Bank composed of Messrs. Bill Humphrey, H. S. Kohli and Gregory Vitaw. Other foreign guests include Messrs. John Lovoon, Harvey Doughty and Dan Delgado, all of the US AID in Saigon; Messrs. N.A. McGregor, A. Fisher and R. Caveyduck of Thomas de la Rue of London; Mr. R. A. Bailey of the Public Administration Service in Washington, D.C.; and Mrs. Jesus Villamor, widow of the famous Filipino ace pilot during WW II.

The Bureau Directors Association, headed by Gen. Fidel Ramos, PC Chief, capped their third quarterly meeting held at the CB Executive Lounge, with a visit to the Money Museum.

Other groups that came are the Inner Wheel Club of Manila, AFP Medical Officers, Prudential Bank Trainees, Rotarians, Senior Citizens' League, and the U.N. Ladies Group.

For the last three months, an aggregate of 14,000 persons had visited the Money Museum, organized student groups from 63 schools accounting for 80% of the total. It has been observed by Museum officials that a tour and a report on the exhibits have become a prerequisite for students in all levels, particularly those taking up Money and Banking, Economics, Humanities and History subjects.



Dep. Gov. Legarda showing Mrs. Manette Villamor, widow of Col. Jesus Villamor of WW II fame, a collection of paper notes issued by the Phil. Resistance Movement where her husband had an active role. At right may be seen Col. Edmundo Navarro.

Student groups came from the following schools:

Pasay City High School
St. Scholastica's College
St. Mary's College
St. Bridget's College, Batangas
Obando Elementary Schools
(Boy Scouts)
Obando Elementary Schools
(Girl Scouts)
Caloocan High School
Tanauan Institute
Malate Catholic School
St. James Academy
Tirona National High School, Cavite
Colegio de San Agustin
Luzonian University
St. Gregory Academy
Laguna College
Paco Catholic School
Claret School
Quezon City High School
Philippine Chinese Yok Lin School
Sergio Osmeña High School
Cainta Catholic School
Rosales High School (Pangasinan)
Letran College
De la Salle College
Torres High School
University of Sto. Tomas
Ateneo de Manila
Colegio del Buen Consejo
Manila Science High School
E. de los Santos Elementary School

Manuel Roxas High School
J. P. Laurel High School
Philippine Science High School
Mariano Ponce High School
Bacolod City Students
St. Joseph College
Pasig Elementary School
E. Rodriguez High School
San Sebastian College
University of Manila
San Francisco High School
St. Theresa's College
Toribio Teodoro Memorial High School
Don Severino Agricultural College
Sta. Isabel College
T. Paez Elementary School
Philippine Women's University
Toro Hills Elementary School
St. Paul's College
Philippine College of Arts & Trades
Balagtas Elementary School
A. Bonifacio High School
M. Aquino Elementary School
Asian Institute of Management
G.S.I.S. Village High School
Tarlac Osias College
National Teachers' College
College of the Holy Spirit
U.P. Elementary School Faculty
Taytay United Methodist School
San Sebastian College Recoletos
(Cavite)
City Schools Supervisors of Manila
Sta. Catalina College



PNAS Convention

Members of the Museum Staff participated in the First National Coin Convention sponsored by the Philippine Numismatic and Antiquarian Society last November 9-10 at the Hotel Aurelio on Roxas Boulevard. The highly successful event was opened with Mrs. Joy Virata, wife of Secretary of Finance Cesar Virata, cutting the ribbon. Aldo Basso, chairman of the event, and Guy Davis,

co-chairman, reported that attendance at the exhibit, to which the public was admitted free, was more than 2,000 over the busy weekend. Increasing interest in numismatics was evident by the enthusiasm with which the crowds viewed the coins, numismatic publications, and related items on exhibit in the 25 tables which lined the Convention Hall.



Top photo shows Dr. A. G. Legarda presenting the latest **Barrilla** issue to Mrs. Joy Virata. Others in picture are Mrs. Manuel Manahan, Terry Lin & Stella Carreon & Antonio del Mundo of CB. In picture below are, from left to right, Mrs. Davis, Mrs. Virata, Guy Davis, A.G. Legarda, Aldo Basso & Antonio Bantug.

Diary of a Numismatic Voyage

by Angelita G. Legarda

September 18. Our first stop Los Angeles. Directly in front of the famous Grauman's Chinese Theater in Hollywood is the impressive establishment of **Bowers & Ruddy Galleries**, where a most congenial and friendly group of numismatists took time out of their busy schedules to chat with us and attend to our numismatic needs. **Judy Cahn** was our host and guide here and **Karl Stephens** helped us select some ancient coins from their extensive stock to add to the Museum collection. Through **Don Hauser**, we were able to get pictures and attribution aids for some uncatalogued Nepalese coins. Even with "closing time" extended an hour, the time seemed altogether too short. **Jim Ruddy** and **Q. David Bowers** were kind enough to donate some of their books to our Museum Library.

September 19. ACAPULCO! To modern vacationers, Acapulco is the magic word which evokes visions of beautiful golden sunlit beaches, seaside villas populated by the glamorous jetset, modern multi-storied hotels and condominiums lining the bay, pleasure yachts cruising and blue waters, and intrepid divers jumping off the cliffs at Miramar for the benefit of thrilled tourists.

To Philippine numismatists, Acapulco evokes other associations: it immediately brings to mind the Galleon Trade -- Spanish galleons sailing from Acapulco Bay to Manila ports carrying the precious silver and gold coins which tempted pirates through the centuries, and returning to Mexico from Manila laden with the silks and spices of the Orient.

Today, Acapulco is almost completely bereft of any relics of the past. Nothing remains of the old town, and the only



Karl Stephens of Bowers & Ruddy Galleries shows some ancient Greek coins to Dr. & Mrs. Legarda.



The author with James Ruddy and Judy Cahn at Bowers & Ruddy.



Dr. & Mrs. Legarda with Q. David Bowers, well-known American Numismatist.



Don Hauser, Karl Stephens and Judy Cahn with the author at Bowers & Ruddy Galleries offices in L.A.



View from Acapulco Bay

remnant of the past is the Fort of San Diego, built during the 17th century to protect the harbor from incursions of pirates and marauding ships of other countries.

In spite of Acapulco's role in the rich numismatic history of New Spain, Acapulco today is no numismatist's paradise. After making several inquiries, we did locate the man who is apparently the one and only coin dealer in Acapulco, Mr. Jorge Guerrero. Mr. Guerrero operates from a small wooden shed (not unlike the typical newsstand on C.M. Recto St.) called "El Diamantito" on Calle Carranza, and had been described to us as "somewhat eccentric." After two unsuccessful sorties during which we found "El Diamantito" boarded up tight, we finally caught up with Mr. Guerrero on our third try, on our last day in Acapulco. He turned out to be a fascinating character who enjoyed talking to people with a real interest in coins. He admitted that he closed down his little shop whenever he felt like it, or when a friend came along to invite him for a cup of coffee. It did not take long, however, to realize how knowledgeable Mr. Guerrero was about



A view of 17th century Fort San Diego

Mexican numismatics, and he could talk about his favorite subject while repairing lighters and watches of other clients without even a pause for breath. He didn't have much in stock, but we did pick up a few coins at what we discovered later were very good prices.

Sept. 19-23. Mexico City. The Sunday Lagunilla Market is still an exciting place to go. Worldly sophisticates may turn up their noses at Lagunilla, and one is warned about the "tourist traps" there, but it's still fun to roam around this famous "Flea Market" where coins are sold along with just about everything else imaginable. There are no real bargains in coins at Lagunilla, and we had been warned about the many fakes that turn up there, but some of the reputable dealers still maintain their stands, and it is a pleasant way for any coin collector to spend Sunday morning in Mexico City.

Philippine numismatists have sentimental ties with Mexico because of our historic linkage. Since Mexican coins circulated in the Philippines along with coins of other colonial mints during the Spanish regime, we recognize the ties between Philippine and Mexican numismatics. A

visit, therefore, to the Banco de Mexico exhibit is a MUST. The museum is housed in the 2nd floor of the Edificio Guardiola on the Ave. 5 de Mayo, just off the Alameda Park and across a narrow street from Sanborn's "House of Tiles."

Although the most famous rarity on exhibit is the 1772 Dos Mundos, there are other rarities to feast one's eyes on, including the coins of Luis I, who ruled Spain for only 8 months. The Banco de Mexico began to acquire its collection in the 30's, first by purchasing entire private collections. Since then, the collection has been enriched by donations as well as by acquisitions through purchase.

Today the collection comprises about 20,000 pieces and is exhibited in historical sequence, beginning with the primitive money of the Aztecs through the issues of the colonial and revolutionary periods to the post-independence issues and those of modern times. Viewing the exhibit is like going through a time machine where one becomes aware of the economic and political vicissitudes which formed an in-

tegral part of Mexico's rich history. The exhibit includes gold coins by date and denomination, as well as silver and copper issues, and is housed in cabinets equipped with mirrors to enable the viewer to see both obverse and reverse of the coins on display. Many of the coins are unique, being the only known samples extant, and many others are extremely rare.

The Museum also houses a numismatic reference library on the premises, with space allotted for a reading and study area where collectors or serious students of numismatics can do research. The reference library contains rare manuscripts and out-of-print volumes as well as current references in various fields of numismatics.

Monday, 20th. A very pleasant day spent with **Clyde Hubbard**, one of Mexico's most famous and widely respected numismatists. Clyde treated us to an excellent lunch at the Hotel Majestic, during which he gave us many insights into collecting Mexican coins. With Clyde as our **cicerone**, we spent the afternoon "coining", visiting the known dealers,



The editors of Barrilla pose with Dr. Enrique Ramirez Orozco, Banco de Mexico's Numismatic Museum Director, before a wall replica of the unique 1772 Dos Mundos in the Banco de Mexico's collection.

any of whom are located within a small radius in an area near the **zocalo**. Most Mexican dealers do "by the book" so there are few bargains around.

Tuesday, 21st. A visit to the historic old Mexico City Mint arranged for us by the Banco de Mexico. Here **Don Carlos Ramirez**, Director of the Mint, received us and briefed us with a capsule history of the Mint. This old Mint at Calle Apartado is not the same mint which produced the famous "Dos Mundos" or Pillar Dollars. At that time, the mint was housed in what is now the Museo de Las Culturas, near the Cathedral, on what is still called Calle Moneda. The Mint was moved to Apartado, where it is currently housed, in 1842. Director Ramirez informed us that much of the equipment still in use dates back to about 1849, and is still functioning efficiently.



The author with well known numismatist Clyde Hubbard, with the Cathedral of Mexico in the background.



Mr. Jorge Guerrero, the only coin dealer in Acapulco.



Looking over Santiago Ferrer's stock in his Lagunilla stall.



Medal issued by the Sociedad Numismatica de Mexico featuring the 1732 Dos Mundos at the center.

Don Jose Barrios Chief of the Accounting Division, took us through the Mint, explaining its various operations, and also showed us proudly the Official Seal of the Republic which is housed at the Mint.

Today the old Mint produces only the circulating 5-centavo copper coins and the 50-peso gold coin restrikes. Despite the outmoded equipment, the staff of the old Mint are justly proud of the quality of their products, and they readily demonstrated the exquisite care with which the coins are produced to conform to the highest standards. As one of the department chiefs said to me, "I have been here for the last 40 years, and nothing has changed in our methods, but here everything is done '**con carino!**' (with affection)

All metals used in coin production except for nickel, are mined in Mexico itself. Gold bars are stored under tight security in a large cell with iron bars which can only be opened when five of the directors, each holding a different key, are all present. At the end of the 8-hour working day, the grounds are swept thoroughly and the sweepings are stored to be sent later for reprocessing and recovery of metal.

The Mint has its own collection of coins which are put on display on special occasions but which unfortunately were not on exhibit at the time of our visit.

When we were shown the storage room for the gold bars we jokingly asked the Director if they didn't give away "samples" to tourists, and he immediately answered: "Certainly! All you can carry!" Too bad we couldn't lift a single one!

Wednesday, 22nd. We decided to pay our numismatic colleagues at the Sociedad **Numismatica de Mexico** a visit. The Society has its headquarters at Calle Eugenia 12, in a third-floor office. The Society maintains a small but useful library for the use of its members, and we had a glimpse of a comfortable lounge where members can meet, share a cup of coffee, and chat about numismatics. **Don Ruben Marquez Cruz-Aedo**, Treasurer of the Society, took time out to exchange amenities with us and take our order for some of the Society's publications still available for sale. The Sociedad Numismatica de Mexico is justly proud of the series of beautiful medals they have issued depicting the history of Mexican coinage. Don Ruben explained that their society welcomes members from other countries. Membership fees are \$12 yearly, and members receive the "Gaceta" published regularly by the Society, and containing numismatic articles.

Thursday, 23rd. We left Mexico for Washington with the usual regrets that one never has enough time to do all one would like to do on a trip like this!

Sept. 29. Our next numismatic stop after dropping our bags in Washington, D.C., was to Ohio. A brief stopover in Cleveland to visit with a dear friend, **Herbert E. Ledyard**, owner and manager of **Centurion Coins**, and an ancient coin specialist. "Beto" had been a staunch supporter of our Museum projects from

the beginning and has not only lent us valuable rare ancient coins for exhibit, but has donated material to the Central Bank Money Museum and been a regular contributor to **Barrilla**.

Sept. 30. A short plane hop from Cleveland to Dayton, where **David Akers**, Executive Vice-President of **Paramount International Coin Corporation**, was at the airport to meet us. The Paramount presence in the vicinity is felt immediately even at the airport, as one cannot help but admire the beautiful display put up by Paramount right at the lobby of the airport.

Our host, Max Humbert, Chairman of the Board and President of Paramount, took us on a tour of the newly-completed building at Englewood. The company had just moved to their new offices, and although the official inauguration of the building was two weeks away, we got a preview of their impressive facilities. Since Paramount does a huge mail-order business, it was not surprising that one of the most impressive areas in the building was the mailing room which is fully automated with equipment capable of packing, addressing and mailing 50,000 envelopes a day.

One of the things that impressed us most at Paramount was their program for training future numismatists. As David Akers explained it, several young people are hired by the company each year and do nothing for the first year but study numismatics. Only after thorough training and study are they "fielded" to help or guide clients with their numismatic needs. Such training programs are not only a credit to the foresight of the company, but are a boon to the numismatic world in general. We were pleased to accept Para-

mount's generous donation of modern proof sets for our Museum.

October 1. Sidney, Ohio, a half-hour drive from Paramount at Englewood, the home of Amos Press, Inc., publishers of **Coin World**, **Numismatic Scrapbook**, **World Coins**, and other hobby publications. We were given a warm welcome by **Margo Russell**, known and loved in the numismatic world as editor of **Coin World** and **Courtney L. Coffing**, editor of **World Coins** and **Numismatic Scrapbook**.

Here, too, Amos Press had just moved into their new building consolidating the offices of their various publications. A tour of the new building gave us a fascinating insight into the workshop of the two most popular and widely known publications in the numismatic world. We were impressed by the automated, push-button presses, and especially interested in the numismatic reference library. Margo and Courtney were kind enough to donate several useful publications to our own Museum Library.



Dr. A. Legarda presents a set of Phil. commemorative coins to Max Humbert, Pres. & Chairman of the Board of Paramount Intl. Coin Corp.



A relaxed moment in the Paramount office with Max Humbert, President and David Akers Vice-President.

We left Ohio feeling that, setting aside the advantages of modern technology and machinery, people are still the best resources of any group, company, or corporation. We met the nicest group of people one can ever hope to meet in Ohio, and the friendships forged there were well worth the trip!

Back to the hectic schedule at Washington. Tourists to the nation's capital cannot miss the historic sights -- the White House, the Capitol, the monuments, and Watergate -- but for numismatists, the Smithsonian Institute, which houses one of the most famous collections in the world, is the place to head for. We were honored to have **Dr. V. Clain-Stefanelli**, Curator of the Museum, as our guide. His equally famous wife, numismatist Elvira Clain-Stefanelli, was busy preparing a special exhibit on banking at the time of our visit.

Dr. Clain-Stefanelli discussed with us the problems of preservation and display of numismatic items. We were happy for the opportunity to present him with a set of Philippine commemorative coins.

Dr. & Mrs. Clain-Stefanelli are co-authors of a beautiful new book, "The

Beauty and Lore of Coins, Currency and Medals", due for release in November, and one which would make a handsome addition to any library.

A one-and-a-half-hour train ride on the comfortable Amtrak Express from Washington and we were in Philadelphia for a visit to the U.S. mint.

The modern automated U.S. mint in Philadelphia was quite a contrast to the old Mexico Mint. Any visitor can make a tour of the Philadelphia Mint, and by pressing buttons along the way can get a detailed recorded explanation of how coins are made as one observes the various steps involved. It is of special interest to us since most of our current coinage has been minted in Philadelphia.

Highlight of this visit was meeting **Frank Gasparro**, the famous Chief Mint Engraver who was responsible for the engraving of our current coinage. Mr. Gasparro showed us the plastilene engravings from which the copper electrotypes or **galvano** are made. These are many times larger than the actual coin size. The galvano is mounted on a Janvier Transfer Engraving Machine, which cuts the design



The author presents a set of commemorative coins to Dr. V. Clain Stefanelli, curator of Smithsonian Institute.

reduced to the actual size of the coin, producing a positive replica or hub. This original hub is then used to prepare a master die, from which, in turn, working hubs are produced to form working dies from which the actual coins are made. Mr. Gasparro also showed us how the mintmarks are placed on the dies, and with what care this is done by hand.

An interesting exhibit of rare U.S. coins in the foyer of the Mint turned out not to belong to the Mint but were on loan from Stack's!

Oct. 5-12. New York City. The numismatic highlight of our week in New York was our visit to the American Numismatic Society Headquarters. The ANS is devoted to the advancement of numismatic knowledge, specially as it relates to history, art, archaeology, and economics. Towards this end it maintains not only a large collection of coins and medals but also a library covering all aspects of the field. In addition to research initiated and carried out by its own staff, the Society encourages and assists its members and others in their numismatic studies.

Dr. Leslie Elam, the genial Secretary of the ANS, was our host, and guided us on a tour of the ANS facilities. It was Dr. Elam who kindly made available to us the monograph by Dr. Gilbert Perez on the Manila Mint. The Society's library is the most comprehensive library in the U.S. Any serious numismatist could spend weeks and months happily in this vast reference library -- and many indeed have done so. Here, at a long table surrounded by books and journals, we met **Ted Buttrey**, known to us for his classic reference book on Mexican coinage, co-authored by **Clyde Hubbard**. However, Ted's real specialty, as he told us, is ancient coins.



Frank Gaspano, Master Engraver of US Mint shows Dr. A. Legarda the plastilene engravings of some Philippine coins.



Copper "galvanos" of Phil. coins from which the hubs and coins are produced.

Research facilities at the ANS are tremendous, not only because of their library but also because of their coin and medal collections covering the entire field of numismatics. We were informed that the bulk of this fabulous collection has been received by the ANS through bequests and gifts. However, from time to time, the Society adds to its collection through purchase of choice items.

The ANS also maintains a coin and medal exhibit on its premises. Currently on display is an exhibit of coinages of the Old World in relation to their spheres of



Neil Harris, Numismatist Editor, Arthur Fitts, ANA Museum acting Curator, Ed Rochette, Executive Director, and Cyrus Thompson, Treasurer of American Philatelic Society.

influence in the New World during the period of exploration and settlement. This exhibit makes use of audio-visual methods with recorded explanations augmenting the visual displays.

The ANS also publishes scholarly numismatic literature, and these publications are available to members.

Oct. 15. A very comfortable flight through Denver -- which was covered with snow! -- to the lovely city of Colorado Springs, nestling at the foothills of Rockies, where we made a special stop to visit A.N.A. Headquarters. Once again we were convinced that numismatists can be the



Identifying some Nepalese coins from the cabinet of the ANS. Looking on is Leslie Elam, Secretary of the ANS.

nicest people in the world. We have to mention with gratitude and appreciation the courtesies extended to us by ANA Governor Adna G. Wilde, Executive Director Ed Rochette, Neil Harris, Arthur Fitts, acting Curator and Geneva Karlson, Librarian.

Genie Karlson was very helpful in offering the facilities of the library, and helping us to obtain literature pertaining to Philippine numismatics, including articles by Dr. Gilbert Perez.

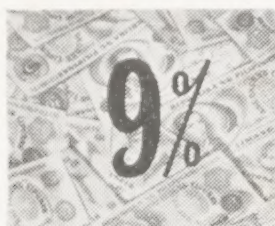
Ed Rochette gave us a personal tour of the ANA Headquarters, which is in the throes of setting up its own numismatic museum. It was fascinating to be in on the preparations at the ground stage, so to speak, and we look forward to a future visit with the museum fully operational. We feel that ANA members can indeed be proud of their association and its accomplishments.

END



The author with Geneva Karlson, A.N.A. librarian.

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